ATHENIAN WHITE LEKYTHOI

Patterns and Painters

BY

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AT THE CLARENDON PRESS

PREFACE

Athenian White Lekythoi is a study of lekythos painters and workshops from c. 530 B.c. to c. 400 B.c., based on shape and pattern. It is neither a catalogue nor a stylistic analysis; Sir John Beazley's attributions are accepted without question. Athenan White Lekythoi is intended to supplement previous work on the vases by focusing attention on subjects hitherto neglected, especially on the continuity in production between lekythoi decorated in different techniques. I have, therefore, discussed and illustrated black- and red-figure vases, although they have not been my primary concern. The present monograph bears no relation to the doctoral thesis of the same title, submitted to the University of Oxford in the apring of 1968. The subject of the thesis was the iconography of white lekythoi and their use in Athenian rites of death and burial. The eschatological section of the thesis formed the basis of chapters six and seven in my part of Greek Burial Gustoms (Thames & Hudson, 1971). The iconographical section I hope to publish in detail elsewhere. In Athenian White Lekythoi iconography, like shape and pattern, is one of the criteria used to relate painters and workshops and an iconographical study of many of the vases illustrated has been included in the Notes on the Plates.

The monograph is divided into five unequal parts. Part One is the longest, and its subject—shoulder decoration—is the most difficult to justify. Part Two is the shortest and its subject—shape—is of recognized importance. The reasons for the disproportionate lengths are: (1) the shoulder is the richest source of pattern on white lehythoi with figure decoration and its patterns are executed in a manner as readily predictable as the figures on the body; (2) a detailed shape study is being prepared by Brian Cook of the British Museum. Part Three is devoted to side-palmette lehythoi. Part Four to black-bodied lehythoi—little-known vases whose importance deserves emphasis. Both clearly reveal the relation between figure and pattern, their interdependence, and their individual importance. Part Five—pattern lehythoi—is the logical conclusion to a study of pattern and in it abstract as well as floral motifs are described. It is intended primarily as an introduction to a large group of generally disregarded vases whose importance greatly exceeds their artistic value.

The illustrations, like the text, are designed to supplement previous publications. The line-drawings are by the author and some degree of inaccuracy is inevitable, and I hope, pardonable. I have adopted my own conventions, and these I have explained in the Notes on the Figures. The line-drawings illustrate details of pattern, the plates, with few exceptions, whole pots, photographed from an angle which includes patternwork without unduly distorting shape and figurework. White lekythoi are sometimes very beautiful and for this reason they are widely illustrated. But too often it is the exceptional piece which is featured, and only that part of it which pleases the author's fancy. My aim has been a representative selection of white lehythoi, the earliest and the latest, the masterpiece and the mass-produced back-work—all in context, that is in relation to vases of

other shapes and techniques, so far as this is practical and informative. The order of the plates follows the text, not chronology or style, which might have been easier for those who will 'read' the pictures and not the text. For 'picture readers' I have included a commentary on the plates with references to pages in the text where the vase illustrated is discussed.

References to museums follow Beazley's system, and references to attributed vases include museum, inventory number, and the relevant pages in ABL, ABV, ARV, and Paralipomena. Information on unpublished vases I have taken from my museum notes and from material available in the Beazley Archive. There is an Index of Collections, of Subjects, of Painters, Potters, and Workshops, and of Literary References.

Athenian White Lekythoi was written in Oxford, under the most favourable conditions, with opportunities for travel abroad virtually unlimited. There is, therefore, little excuse for errors of judgement and imperfect knowledge—little excuse but youth and lack of experience. I have concentrated on patterns and shapes not because I consider them more important than figures, but because they are easier to 'read'. In time I shall turn to figure-style and attribution,

D. C. K.

ACKNOWLEDGEMENTS

To the Editors of the Oxford Monographs on Classical Archaeology I owe more than a formal expression of thanks. Bernard Ashmole was largely responsible for my coming to Oxford; his wisdom and kindness have been an unfailing source of strength and inspiration. Martin Robertson supervised my doctoral thosis and first drew my attention to the importance of pattern. John Boardman taught me far more than how to extract a book from a thesis. All three have helped me organize the Beazley Archive to which I owe

more than even they realize.

Athenian White Lobythoi was prepared in Oxford with the full resources of the Ashmolean Museum and Library, and it gives me great pleasure to thank the many people in the University who have helped me. I should like to thank the Craven Committee and the Committee for Advanced Studies, the Visitors of the Ashmolean Museum, the Department of Antiquities (especially Hector Cathing, Ann Brown, and Michael Vickers), the Library (especially R. F. Ovenell, Clifford Currie, and Dorothy Deeming), the Principal and Fellows of Somerville College, the past Principal, Dame Janet Vaughan, and the late Isobel Henderson, Mrs. Henderson, Professor Ashmole, and Professor Hugh Lloyd-Jones made it possible for me to come to Oxford. Professor Lloyd-Jones has read the text and I have profited greatly from his sympathetic criticism. Lilian Jeffery, Colin Kraty, Roger Moorey, and Mr. and Mrs. Walter Oakeshott have assisted me on many occasions, as have Louise Berge, Beryl Bowen, Gerald Cadogan, Oliver Dickinson, Michael Lowe, Alexandra Marr, John Prag, Susan Sherwin-White, and Veronica Wilson.

The financial support of the United States of America and of Great Britain has enabled me to pursue my studies more widely than I had ever dared hope. The award of a Marshall Scholarship by the Association of Commonwealth Universities generously financed my doctoral research, and I should like to express my thanks to the Marshall Commission, especially to Lord Sherfield, Dr. J. F. Foster, and Miss Geraldine Cully, The Principal and Fellows of Somerville College enabled me to travel widely with the grant of a Katharine and Leonard Woolley Fellowship and their continued support, first in the form of a Mary Ewart Research Fellowship, then a College Research Fellowship, I gratefully acknowledge. In the United States I extend warm thanks to the Woodrow Wilson National Fellowship Foundation which financed my degree at Yale University, and to the Louise Taft Semple Fund of the University of Cincinnati. To the Classics Department of the University of Cincinnati I owe great thanks, especially to Cedric Boulter and John L. Caskey, to the Librarians, Janet Macdonald Moure and Jean Susomey, and to the Secretary, Betty Schneider. During that part of each year which I spend in Cincinnati they have made every facility of the Department available to me and have extended every kindness.

Many museums, institutes, and libraries, in Europe and in the United States, have supplied me with photographs and documentation, and I am happy to have this

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ABBREVIATIONS

AA Archhologischer Auszugre

AbL. C. H. E. Haspels, Alttie Block-figured Lakyther (1936) ARE 1. D. Bussley, Attic Black-figure Vase-pointers (1956)

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ALP E. Buscher, Attende Lebythen der Parthenenent Green Moncheres Jahrbuch.

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A. Frickenhaus, "Griechische Vason aus Emporion", Institut d'Estado Catalans --Immore

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BMO British Museum Quartiely

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BSA Annual of the British School or Athers Bullhter Bulletin of the Metrapolition Musumn of Art

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ABBREVIATIONS

Sammlione Funcke N. Kunisch, Antiken der Sammfung Julius C. und Margot Funcke (1972) Schmaltz B. Schmaltz, Untersuchungen zu den attischen Marmorlekythen (1970) Select Athmolean Museum, Department of Antiquities. Select Exhibition of Sir John and

Lody Bearley's Gifts to the Ashmolean Museum, 1012-1966 (1967)

SGK R. Luffics, Eine Summlung griechischer Kleinhunst (1955)

Sonderliste N H. A. Caho, Attische rotfigurige Vasen (1971) Sonderhste G H. A. Cahn, Attische schwarzfigurige Vasen (1964) Starr

C. Swir, Athenian Guinage, 480-449 8c. (1970)

TWL

S. Karouzou, Ten White Lekythoi in the National Museum, Athens, n.d.

14 J. D. Begzley, Allic Red-figured Vase in American Museums (1918) VPot. 1PI

J. D. Benzley, Greek Vases in Poland (1928).

G. Pellegrini, Catalogo dei vast antiche dipinti delle collezioni Palagi ed Universitaria, Bologna, (1900)

Watzinger

C. Watzinger, Grischische Vasen in Tübingen (1924)

GENERAL INTRODUCTION

The Greek designers delighted in the facts of the huntar form, and became great in consequence; but the facts of lower nature were disregarded by them, and their inferior ornament became, therefore, dead and valueless.

Ruskin, The Stones of Penice, vol. ii, eli. vi, paragraph 46.

Previous studies of Athenian white lekythoi have been concerned with style and iconography: Riezler's Weisigrundige attische Lekython (1914), Fairbanks's two-volume Athenian White Lekythoi (1907, 1914), Buschor's Attische Lekython der Parthenouseit (1925), Miss Haspels's Attic Black-figured Lekythoi (1936), and Beazley's classic essay, Attic White Lekythoi (1938). Since 1938 there has been no detailed study of the vase despite greatly augmented painter lists in the second edition of Attic Red-figure Vase painters (1963), the first edition (1925) included only white lekythoi by red-figure painters) and the discovery of classical graves and cemeteries in Athens and elsewhere. Now more is known about contemporary burial practices and, although our knowledge is still imperfect, the subject can profitably be studied again.

Classical lekythol, white-ground with funerary iconography, were a fashion, limited in time and place (see pp. 135 ff.). They are not representative of Attic painted pottery, standing apart in iconography as well as technique. If white lekythol figure prominently in studies of Greek vase-pointing, it is because some are very heautiful and come closer than other Attic vases to the lost paintings on panel and wall. The scenes also have great appeal, partly because they are drawn not from the deeds of gods or heroes, but from the lives of mon. Contemporary literature sometimes tells us what the Athenians did.

white lekyther show us.

From the second quarter of the fifth century to near its close the iconography of the white leleythos is almost exclusively funerary with scenes illustrative of Athenian rites of death and burial. How did the vase come to be so special? There are several reasons: (1) Oil was essential to the dead as well as to the living; oil pots are among the most common offerings in Athenian graves. (2) The white slip rendered the vase impractical for daily use, and at the same time afforded a neutral ground on which painters could express themselves freely. (3) Rites of death and burial were as important to Athenians as celebrations of birth or marriage; from the Geometric period onwards monuments of stone and of clay survive as memorials not only to the dead, but also to the honour with which the Athenians buried them.

The white lekythos is one element of Athenian funerary art, and its evolution is a result of restrictions imposed on grander monuments. The Athenian's devotion to his dead is matched by his tendency towards extravagance in commemorating them. We

have several accounts of sometimes legislation passed to Athens, the fullest by Cucero as the Lie Gordon in the 64). Carero mentions Solon's Resistation early in the sixth tentory. I become of Plateron's late so the fourth, and a third "sometime after" Solan's. The date at the last in the errors, but don'ny most of the 68th cernors, impressive private energy-tal. of tone are comparisonly alread from excessivel. Attendanc conference and sumptions to design in a plan tible explore take.

The transport of foreign paining a well established to Article from the Geometric period some of the senser familian the crest Dipylon was are reproduced without inhappetial alternation what bligther of the classical period; between them stands the using of Pictions and blast signer vapes and plaques. Some of the brest in Black-figure are for the Supplier and These Painters (see pp. 80 f., 14 f.). Both artists were some as the years ground you are in workshops which same to specialize in white lehyther the Supplier Painter in the Disciplion W. Kalogo, the Physical Painter in the Arthropa Panter's Workshop Both the technique and the iconography of the white longthan develop from the kalibrary

The escential elements of the black-figure to honeper are silbourned, incised detail, and added colors the county one to tack or light. The earnest white lekything are folly black figure and the history of the was would'be incomplete antisour a study of the blad shows wrote was find designed it. Executionally the new red-figure technique was from eachbabed by the last decides of the each century a.c., black-figure was not about hourd. It was reasoned by the Paratherous prove amphies ac-straditional values of creat movetime and, for some time for the balendary decoration on real-figure lauteraph rai -m the traditional visit of retail (sec-and on lehyther in the black-figure workshops which speculiars in frigither the include allromette (black-figure) on white-ground first presiptive to moved allowerse and outline (sempleantime) and then to outline. The early unders are executed in under and place and added culour, are the red, white, and partie of black-figure. Gradually, the glaze k diluxed for fiver lines and washes of a subtle peticlizense; then second he religible of the fifth century, matt paint is used as well an the shifted place for he followed by must paint on its own and postel colonie of fugure cigarini. The evolution is simple.

Refore the immersaphs of the white lefesthes became predominantly function, their exist I methological as proper statuted the easily non-functory white lekyther were repeller at home and should their presentances are in particular those of the red-figured adother with morner stones which were produced in several workshops throughout the with contary (are pre 13h L). The Fouriers because on Athenium white Jekylline are eather -also perman of contemporary Atlanton practices or traditional mythological and once in the corner of death in rurely, a confinion of the two. The mythological school us her recursion rod the emperpel figures are forming to us from Greek art and literature. Charen Harrise. Planetter, and Hyprica. Charen plies his bout over the Asheron to realist the dead person, what is exclosible stone (butter 47- 3), or on the

GENERAL INTRODUCTION

company of a load one leave 42 1) or of there a, at his role of prices rates winged brothers. Therear and hyprox clathers of Night were of the dead the men (rearre) = 40, moreon, and chaldren of Athern ... the find the regulary becomes the past. This food, on the geoph of Athenra's a connected to feature of classical place liferalist. The real-to-province of the protect to the second of their nim and beliefs which contemporary literature used to store and almost never by larm. We see the dead on his bert attended or are family the trep offering their respect and commenting their good, the women languisting is not openic before age to all and news the remarciles, with monuments and moneyers (many 26). Good is finish, simply, and beautifully expressed; then a nothing unlovely or implement. There are grander memorals to the ideal, but few have the pornint human appeal of Athenian whose Televilland.

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PART ONE

SHOULDER PATTERNS

INTRODUCTION

A SURVEY of painters and workshops based on patterns presupposes a regular cuordination between pattern-hand and figure-hand. Such a co-ordination is an acknowledged hallmark of Attic vase-painting, and a fundamental part of Beazley's system of classification. 'A distinctive style of figurework is commonly accompanied by a distinctive set of patterns, executed in a distinctive way' (Potter and Pointer in Ancient Athens (1944). 31); ... there is no reason to suppose that the patterns were not regularly executed by the same hand as the figures; the labour may sometimes have been divided, though I do not for a moment believe that it was often so; but even then the artist of the figures would naturally prescribe the patterns' ('Citharnedus', JHS xlin (1922), 88). We cannot be certain that pattern- and figure-hand are one and the same, but this is not so important. Even if the figure-man had a favourite pattern-man, the collaboration was so regular, the exceptions so few, that the two function virtually as one. Evidence drawn from Attic vasepainting generally, and from lekythoi particularly, indicates that one man nearly always executed both the patterns and the figures. Often the two elements are so harmoniously balanced that a division of labour seems unthinkable; not infrequently they are so intricately interwoven that collaboration would have been impractical, if not impossible.

The shoulder patterns on *lekythoi* of shoulder type do not seem to be a promising subject for a pattern-figure study, since structurally the shoulder field is distinct from the body; but black-figure *lekythoi* often have figures on the shoulder and their style is the same as that of the figures on the body. Red-figure *lekythoi* occasionally have shoulder figures (see pp. 126 f.), white *lekythoi* virtually never, but when they do, the style of the shoulder figures is that of the principal figures. Important for our purposes is the tendency for florals to be added to figure-compositions on the shoulder. Complementary to the phenomenon of figures on the shoulder is that of the florals on the body. The side-palmette *lekythoi* discussed in Part Two are the best, but not the only, example. The body florals are in the same style as the shoulder florals, and since some are structurally

part of the figure scene collaboration once again seems highly unlikely.

In conclusion, I do not argue the pattern-figure connection; I accept it as fact. Beazley, Haspels, and Jacobsthal have studied the problem, concluding that figures and patterns,

with very few exceptions, are the work of one man. My research supports this.

Part One is divided into 'early' and 'classical' painters of white helythin. The division is more than a chronological guide-line. 'Early' painters, for the most part, worked in more than one technique; 'classical' painters tended more and more to concentrate on lekythin in the white-ground technique. Emphasis in the first half of the survey is, therefore, on the establishment of canons—of shape, technique, and pattern—and on the interrelations between workshops which are largely contemporary. In the second part of the survey emphasis is on continuity in production and community within workshops.

Because the canons have been established, accessory decoration is given somewhat less attention and iconography is given more.

Within the 'early' part there is a subdivision; a few pages are devoted to lotus buds which precede palmettes on the shoulders of *lekythoi*. Since our concern is primarily for later *lekythoi*, the lotus buds are treated summarily. My purpose is to illustrate how the lotus buds of mid- to late black-figure become the 'rays' of secondary *lekythoi* of the classical period.

Lastly, a word about the material on which I have based the survey of painters and workshops. A study of patterns on shoulders is beset by even more difficulties than a study of figures on bodies, for shoulders are often excluded from published photographs. For this reason I rely almost exclusively on my own museum notes. Here, too, there is a problem; like other students of Attic vase-painting, I was slow to realize the importance of pattern. My survey is not, therefore, based on the many museums in which I have once spent a short time, but on the few to which I have had the opportunity to return often—the British Museum; the National Museum, Athens; the Metropolitan Museum of Art, New York; the Museum of Fine Arts, Boston; and, most importantly, the Ashmolean Museum, Oxford.

EARLY PAINTERS OF WHITE LEKYTHOI

L LOTUS CHAINS

FLORAL chains composed of lotus blossoms and lotus buds, linked by simple arcs, first appear in Attica and Corinth towards the end of the first quarter of the sixth century B.C. The elements of composition and the manner of construction are Eastern (FIGURE 16), imported via cast Greece, and very unlike the Corinthian chain of interlaced palmettes and lotus blossoms which Attic vase-painters had taken over early in the black-figure style.²

In Attica the new type of floral was used by sculptors as well as vase-painters. The large marble statue in Berlin, known as the Berlin Goddess, dated around 580 B.C., wears a polos encircled with lotus blossoms and buds (FIGURE 1a). The florals are lightly incised (as is the meander4 pattern beneath them) and picked out in red paint. At the base of each calyx is a prominent circular protuberance. The lack of linking tendrils is paralleled on a later but stylistically related kore, found recently in the Attic countryside at Merenta. The Merenta kore is wreathed with lotus buds and blossoms, carved in high relief. Both she and the Berlin Goddess wear a chiton without a peplos. This is unusual. Until the middle of the century, when the fashion for Ionian dress takes Athens, korai wear the peplos with a chiton. One of the first Attic korai in the new style of dress—himation worn diagonally over a chiton—is the so-called Lyons kore. On her head is a polos with lightly incised florals, lotus blossoms alternating with palmettes and linked by simple ares (Figure 1g). During the second half of the century a lotus and palmette chain,

'Botanical terms cannot always be used with accursey owing to the extreme stylization of the florals and the conventional archaeological terminology. Lotus 'blossom' is used here to describe all lotuses whose calyxes are not tightly closed; lotuses with closed calyxes are 'bods'.

2 H. Payne, Necrocorinthia (1931), 154 ff. A general discussion of floral motifs in Egyptian, Near Lastern, and Greek art may be found in: A. Riegl. Stiffragen, Grundlegungen zu einer Geschichte der Ornamentik (1893), 48 ff., 86 ff.; M. Meurer, Vergleichende Formentiehre des Ornamentes und der Pflanze (1909), 42 ff., 379 ff. More recent studies with further bibliography are: R. M. Cook, HSA kkriv (1933-4), 75 ff.; V. Jacobsthal, Greek Pins (1956), 145 f.; R. D. Barnett, A Catalogue of the Nouval Inores (1957), 57, 99 f.; pl. cxviii (T 24) and p. 225; pl. cxxii (V 6a) and pp. 227 f.; P. R. S. Moorey, Catalogue of the Ancient Perstan Bronzes in the Ashmolean Museum (1971), 212 f.

Berlin, Staatliche Museen, inv. 1800, C. Illümel, Staatliche Mineen, Berlin, Katalog der Skulpturen, in. 1 (1940), 6. A. r. (= Richter, Korm. no. 42). Politi are discussed by the following: V. Miller, Der Pales (1915); H. Payne and G. M. Young, Archaic Marble Sculpture from the Acropolis (1950), 15 and n. 2.

* Compare the polor, decorated with a meander, worn by the best-preserved of the 'Dipylon iveries', Athere, National Museum, 776 (AM by (1930), pl. v). For a discussion of the 'Dipylon iveries' and their relation to Near Eastern iveries, see T. J. Donbabin, The Grades and their Lintern Neighbours (1957), 38 f.

3 Payne, 155 B. L.

* Atlans Annals of Archaeology v (1972), 298 IL, especially 111, fig. 15.

7 Payne and Young, 16 fl.

4 Ibid. 14 fl. (= Athens, Acropolis Museum, 26) — Richter, Korm, no. 80).

4 H. Schroder, Die an hauche Marmorbildwerhe der Akropolis (1939), 67, fig. 32.

un-Caltern (for example, winged forms draw thornes), past as the florals are a lextensly.

Sighiles relies on the oil system of marriaged bear bloom and painters. for sim-

spicerotts areas, rendering the new are shown in mornings on the document of more of the

goldenes attending the walking of Pelens and There. Here he was the men matter

of construction but the old elements properties and between little day simple area.

constituted with are tendrils, appears on the deast and or headpieced of a minutes to Awar, smoon them Antence's and the Peples since If sculptors had not relied on price without inciden for so much of their partierns who the numbers of fiorals of various types could doubtless be imposed. On one of the latest of the horse, the early fifth-contain here of Embydikes, an interesting detail of painted decoration was preserved on one alerte a pair of racing charron."

The form are relevant, for it is to dress patterns that Attic vase-painters initially applied. the chain of florals looked by simple area. Sophilos said Klestias are the first to do this. and the dresses to which they apply florals are similar enough for a common model to here compared them; suchly armamented rabes with rows of florals alternating with rows of figures and other patterns, from need fine to him. The figure were most frequently represented to the chariet race, and the chartest painted on the sleeve of the Euthydikou fore are probably a later example of this type of elaborate patriers," which was well established in the Near Hast. I think it is possible that the lottes chain tame into Course from the East through teartiers and that Sophiles and lebities had seen, or at least know, of these rathly emburatered or woven robot. Perhaps there was in Athere such a corment. for the goddens Athena, made by unmagrants or native arrivants not unaware of Eastern textile traditions and luxury goods. " Our dress frieres could not, however, have been ropsed first-hand, for the wavegraphical details are sometimes confused and quite

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of The importance of section in the science in the parties is descered by Canty, sp. on pp her also H. Truphfort, The cless and declestrature of the America Orient Stocal, was I., R. D. Burnatt Circlinar of the Neward is non, 27, Studie: Presented in Heavy California (supply 14 [Borrett], I. Akurus! The forth of Greek dis (x066) she, asa, G. Assopan, Courtes del and Academy (1988), 14, 31.

or T. J. Dunbebin, The Greeks put that Liston Nonethern Program, Systeman Crostle 22 ff (Amendo) . Stated, after more the Amazon and major constitutionary of the ardinant, The Greeks Courses (1923), the 3-

The wedding of Prime and These is also the sales of Kinter large colutes one at Florence, the Princes Van. | Kleitus, like Sephilos, deplays the old Coumban chanan completions places and the same covering the dresses of some of the goldeness attracting the wealthing (statute 1 # f) " I all a September be has combined the area with the palmones and I must but he has also introduced a second ripe of them in which long lide-one, alternately upwrelet and pendeze, are journel by morans of neighbories (e), the (d) = Chapes, of lower blossows, alternoodly upright and persions, are not deducated. Exagend Their appearance on some of the an-called Making ways a superform (vicular to). In addition to the goldiness of the principal serve, two other figures on the François Visse wear their facey thrower a potent thereas (on the headle above the three Money) and Domine. leading the dance of youths and marlens, all on the less freed from the Monataur. The later bloomers posited in Sophile and blotter are cylined, has the calve with

three distinct again and the corolla with starral petals are circluits male and Nowless on the trees of either are louis bluerens linked to lone body. The first arribated After black-figure time on which this school appears is Armpide for (intrac 16)," the name spee of a younger contemporary of Klusses, working up a monumental error. Alone the figures on the Actorpolis down the pointer set a pundent chair of looked four bade out Ionia blossoms, beneath them the Complian interfaced palestre, and form The finalare care fully executed, but the panals of the corolla large been around

With the America Payoner, 'in Wheel the wholl group of mul-with-century helyther creates." We begin our study of the lates chain as shoulded deceration on highlin. The Armster Paymer's early lekythou in the Leuver (Feath 1, 1)," learning a parma there were unlike Kleston', is one of the first Attic Jobether with a jotin thain on the doubler ! had at linked to had, blosson to blossom; the latter are clearly destingueshed from the Armity by sepale carefully rendered. Later in his survey, as effortiated by a left that found in the Recommended with a Dissistance manual the Amount Paristing stylered the Social class makes severely. The sepate of the only a frequence as then as the stem area linking had in bank blessom to blessom. For want of a name appropriate serm I will these smarrard reput-

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"expel eres", for they are little more than 'stem area, transposed (sum'es ab). The addition of sepal area to bude as well as blossoons, and the last of distinction between the florals. transform the chain of long blossom linked to long buils into a long bad chain, and this fieral is not of the must common on Artic black and red figure vascs

The American form-bard claim is represented for some time and without much variety on the absolders of Joby thee. Although the perident of aire is used by Attse painters thursday the second quarter of the truth century on cases of different shapes, the upright chain in regular on lokyther until the time of the Property and Lengrans, after the beginning of the last quarter of the with century (protest uc). Through most, if not all, of the lifth century, the letter-bud chain in various forms decorates the shoulders of shoulder-type leftyther of resording shape, palmettes being reserved for shoulder-type leftyther of standard shape. This distriction in shoulder despration is characteristic of fifth-century belieflow, black-figure, red-figure, and white-gamind, and it is one of the criteria estal-Saled in Bessley for the classification of standard and secondary shapes. To illustrate the tearsformation of the letter-had shain I have acleated a few lebyther of representative DISTRIBUTE.

The Cactus Painter, active in the years around 500 inc., decorated two types of shoulder telephon. One is broader and more nearly cylindrical, the other is alaminer and more repering. On the shoulder of the former which is nearly standard phape, he punted palmettes (FLATE 4. 3)," and on the latter lotter bush (FLATE 4. 4)." The Cacrus Painter's secondary shape is a personal version of the shape made popular by the Marathun Painter and the Workshop of Athena 58t," with which he is closely associated (see pp. 147 ff.). Some of the Marathon Pointer's largest and best lehyther have shoulder pateneties," but the great majority have pendent lotus bude. Bearley divided the Class of Athen, \$81 upo two large groups on the basis of shoulder decoration; \$81.1 lehythor have linked loons budy on the shoulder; " 58s. ii lelythor, 'in general the smaller, slighter pieces", have mays - vestignal lotus buds, without stem or sepal arcs.12

Lebitles of the Daughes Workshop illustrate a similar transformation of the locas-bud claim. The Supplie and Dimphos Paintern also active in the years around goe necdeparter the aboulders of their http://or almost exclusively with pendent lotus cliains. " On the Sappho Painter's lekythor the stem ares regularly skip two buds, on the Diosphus Painter's, one.12 There is more variety in the Diosphos Painter's florals, not as there is more variety in his shapes. On the largest and firest lehythol, lotuses are linked by stem area shipping one had (runni zd) in the his smaller lekythes he tends to carrit the area or to paint the cally white (cf. FICURE 20)." The shape of the independent bads is the same as that of the buds lented in charge. The latest of the Direction Painter's left that" - very

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slender vases, also decorated by the Haimon Painter, who follows the gar Workshop in the most production of small beliefled (on up too fly have but a other one and the toods themselves are fathe more than recorded may a barely distinguishable from the bare at the join of distribles to neck to the hards of the Harmon Painter degeneration may tinues. Better libytha of Dunphin type have much rain (ringue of), bear chicany. teleption (see p. 87), and the man of Harmonian of a lehyther have been (cf. ross or set.)

The Beldam Workshop, active later in the first built of the fifth century and employing ieto the second half, disserates the same degeneration of had two hir. The Balance Painter preferred palmettes for the abroader of his large Schooles of those BEL (race) 18. 1-2), I had even on these he semeranes points the rate which are standard on smaller teleption (see p. 85). At its worst, the restignal hard my bicomes astrological har (ancient 20). A series of concentric bars, hastily painted as the characteristic shoulder decreation of lekyther of the Tymber Workshop (PLATIS 22, 23), which is related to that of the Beldon Painter and active through much of the recent bull of the century | Dody a few of the most carefully fashioned inhythm of shape ATL (cf. FLATE or. 1 2), the Anichims and Typohon Painters' favourite type (see p. 72)," love potrocitys on the shoulder. Among the other fifth-century leavilles of secondary shape." the same distinction in shoulder decention can be observed a few of the lines pages have palvanes on the shoulder, but the great majority have burs. The shoulder of leastless of secondary shape is recolarly reserved, whether the vase is white-ground or red figure.

A PSIAN AND THE EARLIEST WHITE GROUND

Palmettes begon to appear regularly on the shoulders of lelected during the period when the Leagros Group was dominating Aftic black-better, but white-ground is not common until the Edinfrorgh Painter, a younger member of the group, makes it indomnable on the new lehythus of cylinder chape. Our warlest white fellythus is probable by Print." Chronology is always a problem, but Prize's athlianens are provipably with the generation of painters which preceded the Lauren Group, and his labythen, in shape, stands between the main series of cylinders. "The vase, in a provate collection in Party is well presented, and its white slip is without obvious technical imperientants "The shoulder is white with three black palmettes lucked by thus, gracefully curving tradess, which terminate in open hads at the handle (states yo). In blad-figure, wonder clegant galowstes appear on vascs by the Astimorea Painter." In ved-figure P-san represhings these on the lasting of

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progressive and influential, and to was the Areas: Painted Con once of his block-from-

he wrealles, once to Deligent, and in the minds of some of his cups. An early red-liquide plots in Hossen by Physics has similar thorals on the excepted. We shall return to Pasens and the Anticoners Parities, for both are closely related to Pana. Lastly, an early redfigure Interfer in Oxford may be compared (PLATE 5. 1). The body rapers sharply and the figure decreasion is very early to inept. On the shoulder are three red-figure palmetter, torked by thun carrying tendrife. If the Oxford vane is not our carliest end-figure happing it is the first to have a red-fig me shoulder.

A second white leavitor is near Pours and probably from his hand (Playe to 21) Unfortunately, the vase is fragmentary (details of shape and shoulder deritation are distributed but on agis remains to establish that it was large and elaborately decorated. Benesth the figures there was a miniature frient of horseven and riders, Predella frience are subgraved valences on white belieflest, but on Antimetrean hydriai (MATE 2, 5) they are remover. Consquire the hydron of the Laugton Green (PLATE 37, 3) on which palmettes assume this position. A small number of black-figure lefe; that have palayettes summittee despoted (cf. PLATE 16, 4) ?

If Prize paraed our earliest where loky thee, from what source did he take his inspireturn? To answer this question we must investigate Peas' relation to his predecessors and

to his contemporation.

Pairs belongs to an era of experiment; fixekias had already exploited the black-figure sechnopse to its fullest, leaving his successors to emulate or imposite. Peak had a strong black figure side, applying the technique in a traditional manner or more adventurously in tern missia on a white' or crast-ground - but he also worked in red-figure' and in Section technique. "We I now that he rediaberated with Andolides," for one of his Type A amplicate 'and one of pocial type 'bear Andokédes' ognature as potter (special amphorse of the same type were decorated by the Antanenes Painter). The Andobides Painter is the acknowledged inventor of red figure, and it has been suggested that he also invented place-ground," for Archiboles the potter was a conservative, following closely in the line of Eaching and the Andidades Painter one, and puri apa not the most important, of the early red-figure painters; his use of white-ground is hesitant and technically faulty. 7 Pane insponing surely came from other quarters to the Keramerkes,

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vases the Amusin Painter explores the possibilities offered by outline and added crimer. as if he were preparing the may for red figure. There is also a diagram of a very carly and figure sup which have the letters AMA, which have been temptinely sub-red as Armafaial. I fratually Bearley throught that the passer, and was Assault and that the fragmentary cup was a modest experiment in a wholly novel and unfamiliar ecclarates." but in JBI he decided: The style of deaving has no extensions with the Armon Forest." in a way more relevant to our study is Anaue' repersoire of shapes, which includes ampheras of various types, since loss, sups, helyther, plaques, a round archaller, and sale earliest ulabortene? Paint' saies, although less numerous, follow the shape sequence Especially notable are the lebyther, are talled, and alchours. Players to conduct here expected by Psize, and there are plaque close to him, but they have been attributed to Passas, 'his meanest kin's Passas' plaques are black-figures like the Armer Painter's, or experiments in quasi-red figure ! The use of white ground on his plantes is real surprisence, for a light or white ground for ploques was known in Airica from late in the Geometric period at The priori brings out an emportant difference between red-ligner and white-ground; although both develop in the period of experiment which followed the apopee of the black-beare style in the hands of Evenes, red-figure is increased and white-ground is reduces and. Nor a white-ground exclusively a popular's technique, since a white aligned wase need not be decorated. The new fashion to white ground in I think, partly a realiseness of the freedom of expression which unline on a neutral ground permit " and portly (initially) a desire on the guitt of perturn and posters to mutate result in other media, notably stone" (for example statutes of deserves), but possibly also vases to metal. Some of these early white-ground ware are very find, embellished with prodelled fundle attachments in the number of med vales and I cannot help thinking that the artist applied the dip to set his visc served adjust

Amusis stands before Psias, and probably influenced his choice of allows, his this does not bring us any closer to Perac' maguration for white-ground, trice achieve to mintiground cases by Amasis. At this point the Antimenes Planter may be called in, for he in Pages, breaker, and he is known to have decounted highest and man-ampliance, wale

from the others."

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THE WAS SHIP FOR THE REST

above mouth, rech, or from left plan or entitled with figures or patterns," Although the Antentone Pacific days whate-ground in a modern way, he is confident of houself in this techniquest his was profifer and his workshop was influential. Among the workshop's these monitors of Clack figure dyslener with discounting figure predelle (PLATS Z. 1) there are a few which are partly white-ground, I and which have been attributed to the Euphiliana Penter' where we can date around 330 n.c. on the hours of his price Panathenas phone (The Assessment Painter shares with the Euphiliana Painter the Sales Especial extremes warrened in Arne tolari -benny? Two of the hupbileton Panter's fine a same abolly bind-trues are sented by the potter Pamphaos," who collaborated with the only red beare cup painters Okes and Epikters. Pamphases' partner is Nikusthers. mison by eventually succeeds. The chromology of Nikosthenia' circum is not made muldished. We know, however, that he collaborated with the black-figure painter Links three show the Antinueses Painter seems in springin and with the red-figure purcers Olton. We may therefore praising that he is an older contemporary of Ambidades, the know him best for the numerous amphorae of Nd outhern type (cf. prate 55, 2) (a shape worth he seems to have beenessed from Etrascan bucchare, to attract the humana Etriotan markets, " and it is on one of these signed amphones that we have our earliest example of Box's rechmique (see pp. 146 ft.)," White-ground is also found in the Nilson stheres Workshop, two tow sanctions, embellahed with medelled heads at the handle, and agned by Nakosthenes." From his successive Paraphanes we have one white-pround cap of special 5-formula ." I should, therefore, like to suggest that, on the basis of process evidence. Price' inspiration for white-ground appears to have come from the Antonion Parter and from members of the Nakosthenic rande. His use of Say's technique also betray the Newsthern influence, Print' such work in the production of winte likelihor and statemen, and in the perpetuation of Fig.'s technique, are the Sapplin and Direction l'amters.

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E THE LEAGROS GROUP, THE EDISBURGH PAINTER AND HIS FOLLOWERS, THE THESEUS AND ATHENA PAINTERS.

The League Group represents a somewhat later stage of vasc-paration than the week of the And Ander Painter or Pours and his brother ? It is the counterpart to black-times of the red-figure Proper Group. The group is minted a large remister of sums of delicerent shapes, on which the paint of Leaves is required a couldn't The laterate shape is the Andric, and for counts only even my the product Hardilla, and the tack of Tree | Madricy were also ever popular size the Annessess Painter and members of the circle, These true great. groups of late black-figure hydrics can be it may soled in december (recable the Leagues). palmentus on place of the Antonomics Provide probably, but also in shape parsonny apending Leagues by their are many about a trigge burianced baselies and to come up and then seemed sided handle to rest protocorrib above the Lo (received, 3). The one Applicated to one group sometimes between the influence of the other and although the hold, of Anticomeron Audion (PLATE 2. 1) precede the Learnin, their most have been a period of time when both were being painted in the Frenchiso (cf. vicin's 2) a

The Whithin is one of the popular Leaguer shapes and the Activity Parents is now of its better-known exponents. He points belottles of two principal types, near-dealers and 'compromises' (a shape between the earlier choulder-type folyable and the new exhador type (cf. rusts 3. x and pp. (25 f.). On the doubles of the newsyleder fellerhay the Advisor Punter discuss seven blink palmone, halod by readule, in groups of two, three, and two. At the neck he paints bars, tours level. "This is the region!

Inmalls the Edinburgh Parmire follows the League could On one thousand of "elempression." Why then the is one of the last model with the k-topic congruenced by paints chains of Intend fonce buth, as the Asteriors Pointer had done before him? Ow the shoulders of the end-ground evaluaters he partie seven black patriotics in the lacenters subjected (righted 7c). The core Learnin palmettes appear on the reserved of subdets in the Gales (rearred, a) 11 and Recordshour Pairmer's (rearrest a present and recording to delete a next on Oxford 1949 711 (FLATE I. 1). I whose these shoulder palineters are overlaint in redfigure. The Edinburgh Painter store source goars from the Learners, to convenient more ent whotevelopped as under- tim these tray that tracks T at he introduces a card absoluter pattern: five black policerres linked by results as groups of our, three, and me, the poors angleton burn towards the handle (regree for it There white ground palmones are drawn like these on the neck panel of his avuil neck-employer of special

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The Edinburgh Paster stands as an important paint in the development of the Atti-Layers He Sirely resultable the sendard symular shape, the whote slip, and the coof black paint for expused famile flesh: His emmediate processors in the production of Adopted the Thomas and Astrona Printers, are the last to paint large black-figure brights. of standard scapes: From the peace onwards important work is executed in red-figure. Man Server spare from the special we my the Parantemale prove amphoras and betterthere is released to soull behave of secondary shape.

Some the Beautiful Parison spould at the highways of the series of whose-ground and and Signe or Indian of mire land thepe, it is except desirable to much it has throughout. I position and his relation in red-liquie concemporaries. As a later member of the Leagues Group by prost have begun his career to the fact decade or so of the sixth century, onebecame mention the first decade of the filete of our later / The Builtin Painter became his current has helve one and said the doublest trusts 7- 3) is one of his special shaped. If the See the blesses were black figure, as seems very filtely, the Berlin Painter may have horse of the from the Edinburgh Workshop! The Berlin Painter also took up the egilides for his like like like (rearreg, a) and the entires of these do not belong to the passer's very easts years. In black-figure the daubless is taken up by a strong last two peramore property of the Louiseauth Factors the Disciplion Factors, whose large lehything of special shape (DL see pp. So L) are very neath standard cylinders. The Diocelland Parmer is related to the red-figure Data in Factory," who speculated in many vac-Some amplicate (state 55, 3), doublemen and brighted. The Dumpt Pointer on by related to the Berlin Punter's Carrie through was of the Floral Nalan Group (see pg). AZERO PLETA SELLI

The Unibarah Paisse's accessors in the prediction of large black-figure extenders pre the Thomas and Athens Pointers. The Thomas Palestry of in the older of the torus probably our cook promper than the Edinburgh Parater." He lebyther are containly later from a less communitary with the Athena Paintry's) has he does not operation in before early in his current, He is one of the most important artists of the White Heron Group - I lock-figure supplied with the openigmous birds rendered as added when which described in the last decade or so of the wath narrowy, in The Thomas Printer about denoted trailing were of them white-ground," and they have been connected with the "Manufacture: Wernshop or general, and with Paint to particular, "The Thomas Painter's

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The Thomese Painter's carliest tolyable fellows the Edinburgh Painter's midd viscory; on shape and shoulder discounting at South like a product of the Schuleugh Warming." Most of Invitelyting are more slender than the Edministic Painter's, and the second similar share the Athena Paratar's, but their reserved shoulders have five blast palments arringed. an the acheine farments by the Athena Painter (rating th), from which he parameted, between it? The Theorem Palester's Libraries with Deliter, Street are founded in the section on the Bedden Painter (up. 4) f.j.

A feligible by the Thomas Fairner in Distance in surp time with Attend Painted in shape. The section black, the absorbler is reserved (with roughled mys houses) unen-losed beny; the shoulder body pain is marked by a black not pastern on energial ground and shy from is flared. The narrowspin - a payellance - as parallelad on once begans from the Arisma-Bowden Warinbury- cotably on the sed-figure lebyths in Licelys such and figure threshier florests (relate to grave pp. 22 f.) and the shape is very tracky \$1, the formbon, Parenty's farmerine type (see pp. 79 f.).

The Athena Painters specialized in Julyahu and otelehour, so far as we have those are the tally shapes which be deposited. The proportion of white aligned wars is high. Hat earliest Artyring are red-process, full cylinders in the hills that ple manner with it discharge palmeters on the reserved shoulder. Lebyrha of his market proved are allow more often than not; for the shoulder, which is seemen where he werehold a new parents systems; the Edinburgh actions envicint by spiral tendrals with the count toda at the first and fifth pairmetter." This system passes into red-ligaer through the Brandon Parallet. During much of the fifth century a supplied version of the Bossian palmerter. on 'commence are the fewer puthy of the standard leby them' left points and practical and their inclosure adverse is a valued on red-ligare and white-ground lebelled by artists such as the Elegentary (150200 Keyl' and Descripts') pointing, contemporationally with Statistical black parentes on real-figure fewaries by the Athena Poster and he followers free PP. 41 S.C. (CIT) 34 2 4

The Atlant Prieser's relation to red figure pastiess is achieveledged to be also and as the same since ill defined. His black figure freyels; are the first to buse black took and enclosed neck hars, and more those are conventenced feature of soldings between of standard shape, it is generally assumed that the Atheny Painter Journal discy, from painters of red-rights beliefor -purpose the Bester Painter of the Brygna Pointer. O Black nation are standard on standard follythm, but as reserved percent and reserved standard are

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senders on delection of secondary shapes Lehythin of shape BL (see pp. 70 f.); the Bearing Persons Commerces are extended with tribely person which can be distinguished made from variable of the last of the shoulder to reserved with black Boundain.

Marie Contract

The Atlanta Painter's relation to the Boudous Painter' in complex. The Boudous Parent Secretal red-figure and white advitor to like the Athera Painter's in slupe. persons even cryle, that he has refren been considered the black-legare Athena Painter unitary was after reclarity to Many Haryels and Bearley studied the painters carefull without concessed directing that they were one and the same I keep them security as house, I plante see ma distinct personalities, but because, like Harpela and Books, I come charly see tow. And characters is difficult; as the latest the Achers Proces began his career scound spo send the Bondom Painter in generally the day to have been some as here to the third quester of the fifth contary; if the terr age can the span of the consequence spaces in remarkable. For our purposes, the Athens Printer's Wirelishop is trappositive buy black-to our leftsthat. the Bowdoon Washing he red-oppe and white-ground frightful and the Whythei in mixed Maddle plant.

They are three groups of folythan which stand between the Athena and Bondenn Person the first is the left that in various tree iniques with red-name shoulder palmettes sealing by 131 described on pp and ; the second is the white-ground Athens-head Market to Markety (mark to a), described on p. 105; the third is the part of bilingual should be firemed priority again Bearley attributed the two red-fugure felvation in Brussich. es the Bowden. Partier, and these innongraphy (woman scated," numan with wreath)" a that constalls Bosdon. The shoulders are reserved to the Bowdon manner, but the Bendon palments have been replaced by minimum somes in silhaugue. The All the figure is were as popular an end-figure februho as it is an black-figure februhoi. and on white A byshe et as simulty unknown face pp. say file. The stomographs of the all white some (Unpartnesselp) and Thomas and the Buill can be quarificled on yours by the Atlanta Pagasta London to those two bilinguals are two blast-bodied likythos—one of them in Online (From 67, 4) - built of finders with black made, whose reserved shoulders turn evidence figures in silhouene stay buot," pare hont. " The black body links these, Mythe in the large group of black-bothed leftywhere Irom the Bowdom Workshop PLAN 67. 31 SCHOOL 224 of L Whose seneral thoulders have Boundoin palmettes, and the we of all mette looks them to the whose-ground semi-outline of the Athena Boydoin Warland up the for him on which black-figure, althourns, and nutline are combined.

Semi-online, and almost a differently, is a characteristic feature of some lehythol

from the Diosphoe Workshop (cf. PLATE 28, 59), which also produced black-based ledyship. The have hant which is received in full on the body of a whose-ground tentaoutline belowfor from the Athena Boy-dow Weekshop (#2.578 74, 2)," is popular in an abbreviated form on a group of helythis from the Diosphos Werkalop.4 Louis, the Oxford lebyther has a mock interpries on the shoulder field. Much interpriess are not entral our Athena or Birnshop lelegible, but they are on lelegible from the Dionohim Workshop.A

From the Leagues Group and its later member, the Edinburgh Pauter, we have followed the development of the arandard edinder to its demose in black-figure and to its position of prominence in red-figure and white-ground. The problem of the Athers and Bowdoin Painters is left manifeed (six pp. 104 ff.), but their importance has not been overlooked. In the next section we look briefly at black-figure lehythin of other pointers sustails the Educhurgh tradition.

4. VERTICAL PALMETTE SYSTEMS OUTSIDE THE EDINBURGH TRADITION

During the period when the Edichurgh Painter and his followers were setting the future course for the standard extender, other painters in other workshops were devocated believed of different shopes. Most of those passers are supertain only for a study of later black-figure and therefore need not concern to, but a few notherneed the slupe as decuration of later lekythor, white-ground or red-figure. I have released the Gels and Beldaes Painters to represent other vertical palmeter systems, because they specialos in lebythic and are in some way related to the Edinburgh Workshop; also because their schemes of decoration vary significantly from these described preventile. A separate section is devoted to horizontal shoulder palmeries.

GEGA PAINTER

The Gels Painter had a lone cireer which we may follow from the Leagues period well into the fifth century s.c.! His career, therefore, rura parallel to that of the Edinburght Painter and his followers. There is something peculiar about the Gela Parmer," He likes partierns, in quantity and variety. Some of these patterns are quite unusual and when they appear on vases by the Gela Panter's contemporates, we may be resonably certain that the painters are in some way related. The stylised my pattern is one: Priax likes it (cf. PLATE r. 2), so do the Suppho and Diosphos Panters, "The 'crossing meander' is another; the red-figure Pioneers like a," but in black-figure it is rate, being occurrently

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med by the Anumeres Painter' and members of the League Group," There are several forms of the crosses mose les (tactes 4/-n) and the Gels Painter's form (rigt as 4/-n) in purelished not in black Apairs, but in red figure, on water by the Euchander Painter, Red-figure afformer is probably also indicated by the distinctive built which the Gela Partner files to add to his shoulder palmettes.

The certies intother by the Gels Painter are Leagran red-ground cylinders with Leagran shoulder palmenes," But soon he comes under the influence of the Edinburgh Passer, decorating Edinburgh white-ground cylanders with Edinburgh shoulder palmetter (rearm in. 4. 17. 2) . The Athers Painter seems to have influenced the Gels Painter's Lines where letather (see pp. 25 f.) The Gels Painter's shoulder florals may be distinguided from those of the Edinburgh Workshop by the presence of partially open Indi. His five-galinette system has two prominent buds directed towards the handle (rimins 1981.7 Even when these buds are missing, the Gela Painter's palmettes may be distinguished from those of the Edinburgh Painter by the direction of the outer tended: the tenders of the first and lifth palmettes point towards the handle (as if to receive buds), not away from the hundle as on loksthol by the Edinburgh Painter.

The Guia Painter also has a there-palmette system (FIGURE qc)* which at this time, in black-figure, as most unusual, although later in red-figure and white-ground it becomes comment. The petals of the three polimettes are thin and widely spaced. But's spring from sendrals which originate from the enclosing tendral of the central palmeste, follow the base of the serk, and terminate in the handle area. In principle these tendrals with buds are preminent 'cross-overs', such as we find in dimensurve form on red-figure and white inforther from the early classical period onwards.

Not all of the Gela Pareter's lehythis are standard cylinders; some are small, with a more repering body (FLATS 17. 2) - lekythol of the type sometimes decorated by the Marathon Painter. There are three palmettes on the shoulder, hastily executed without buch to The Marathon Painter occasionally decorated the shoulders of his better lekythor. with palmeties, arranged in a variety of mass,45 but the lotus-bud chain, in a debased form, is more ensured, as it is un the numerous lekythol of the Class of Athens 581.10 The Gels and Marathan Pautiers share other patterns, for example the chequery on whiteground;" both like to decome lebyther exclasively with palmettes (see pp. 147 ff.)."

RELIGIAN PAINTER'S

The Beldam Painter is younger than she Gela Painter, but like him influenced by the Edirburgh Painter's followers; he may have begun his career in the Edinburgh Workslop The Boldan Painter's large cylinders are not standard type but special cylinders of

10 tope BEL (PLATE 18; see pp. 54 L) peculiar to himself and to be workship. It is, therefore, obviect to call the Theseus and Athena Painters the last painters of large black-figure Iskythor of standard shape. Sense of the Theseon Painter's laxest Iskythor come neares to these of the Beldem Painter than to these of the Athena Painter, has although they are standard or linders, their neck is reserved (as on BELs, not black as on smoothed boty their); the bars at the join of neck to shoulder are not enclosed; and the shoulder polosystes are the Beldam Painter's."

With few exceptions BELs are white-ground with palmetter on the shoulder. The earliest BELs, which are black-figure, display the Athena Painter's system of shoulder. Borals. Occasionally, even these early florals may be distinguished from these of the Athena Painter by the addition of tary are tendrils to the large tendrils enclosing the palmettes (FIGURE 100). Loter BELs are partly black-figure, partly confine (semi-college). or exclusively outline," and both of these have five policettes, basically in the Attenua Painter scheme but modified. The palmetter of the semi-outline BELs have every thin petals; the palmettes of the cratime BELs have a few thin petals, aultly spared. The reduction in the number of palmettes and their special disposition are probably explained by the original presence of alternate leaves in coast ved paint which has non-designment Alternately coloured petals soon become popular, and we know that the Reldam Painter filled this play of colone from his momentum small white-ground pattern lekythia (vilate 70. 6-6) on which traces of red paint have sometimes been preserved (see pp. 15; if)

We have spoken only of white-ground RELs, but one red-figure BEL has been artributed to the Beldism Painter." The shoulder is reserved with black palmetter, disposed rather like those on the shoulder of the black-figure BELs.11 An important detail is the small tendril which springs from either side of the heart of the central palmette, "crossing, over the large tendral which encloses it. In black-figure cross-overs are found only on the shoulder of a lekythos by the Athena Pamter, " and in a somewhat deferent form on the body of several whate lehythes from the Athena Bowdoon Workshop (see p. 158).

Outside the Beldam Workshop the peculiar Beldam exhibits found balle favour, BFLs not by the Beldam Painter appear to have been painted by artists closely related in him, for example the Painter of London Dog, " who takes over the Beldam patterns virtually without change (runtur and; plate 18, 3) Compare the HELs by the Carlsculic Painter (PLATE 64-17" who seems to have been employed in the Beldam Workshop at one time. in other workshops at other times. (I His BELa tend to have degenerate lotes bade (burs) instead of palmertes,18 An artist not usually associated with the Beldam Workshop is the

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[&]quot; JAL 74 (Cale Peretry), Sq (Magather Fauter). This pattern is used by early red-figure passiers: d.fel."

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Interspeller, Painter, I fin surficie where lekyther (plate up a) is noticed in ARI along with the true (the painter is only known to have painted white lehythor) as a startlard colinder, but the body of the case nurves in at the shoulder body join, the neck is received full his other fellyther have black marks, as is usual on standard lekyther), and the shoulder has five black palmenes beneath lines (treates 116); the others have the classical three paleuries becaute an egg based (vicint ric). The Inteription Painter's telephon (pt vic 16) have false interiors and their accongraphy is exclusively funerary.

5. HOBIZONTAL PALMETTES (BLACK)

From the introduction of the cylinder shape to the demise of the shoulder lebyther, the canenneal achieves for abounder palmettes is vertical; that is to say, the palmettes point towards or muty from the neck rang muteral of lying parallel to it. Although it was never very popular, there was a horizontal scheme which had almost as long a life, being found neatly in the decades around you a.c. Judging from preserved material the horizontal palautie was primarily a vise painter's morel. But horozontal palmettes in two different mbenes were printed on the walls of the pronous and cella of the Athenian Treasury at Delphi (second per b), and probably on other buildings whose painted decoration has not mirrored. Dimmine studied the hormontal palmettes in connection with the date of the Atherest Treasury, distinguishing several different systems by which he classified Attic blaid and tipore, and white-ground verse. (The controversy over the date of the Terantry need not assesses us, name the date of the venes is not in question.) Dinamoor thought Poiss invested the new palmetter, painting them black on reserved ground on black-figure, bilinguit, and red-figure veses," But Psins decorated neither his lekythol nor his hydrin with harmontal palmettes. With one exception the hydrini have Antimencan house perdelle, the reception, a handsome hydras in the Wadsworth Atheneum, flatford. Consections (FLATE 2. 2), has an elaborate system of palmentes and lotes bads, alternately apright and pendent, arranged vertically. Early examples of the horizontal palmette on black-figure leloche are: a Leaguer 'compromise' in Vienna, stylistically not far from the Achelese Painter (FEATH 3. 1)," and a slightly later cylinder lekythes in Oxford not far from the Viesnas compromise in style.10 In the Leagues period horizontal palameter were regularly parated beneath the picture panel on hydriai (cf. peats 57- 3). On tobacker pattern bonds in this position are common only on larger finer values (cf. FLATF 17. 4). The apper pattern band, so the other hand, is common on all but the most hastily punted. Upper and lower pattern bands are usually the same walth, often the some pastern; exceptional features of the bonkontal palmette band, when it appears on

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C. M. Kolming

1 DCH love trysph 170 H (Com-Menderel) Aprenti (1984), all (2. Harrand)

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" Oxford, 147; ABL 49; AJAL 17, 500 17.

the body of lekethor, are is now and prominence. An anavaility claborate Leagranfellyther in Burlin may serve as example: the policiette band beneath the Herables or Olympus" is more than twice the width of the upper hand of looked done; there are vertical palmettes on the shoulder. Compare the two marrow pattern bands (buy, ivy) beneath the figure on Print' Para lehythm.

Chains of Little bods may also appear on the body of lebesthia, above to below the figures. The Rycroft Paints r. who stands close to Parax; to however to have descrated only one teleption and it has a band of lone-bade above the figures. A compromise televition in Vienna (PLATE 4- 2), near the Ryands Painter but purposing even him in attention to minute detail, has lotus but's beneath the picture, my alway, and on the about ler horizontal palmettes arranged in a highly personal system—small palmettes and built alternating to a shoulde mit attractioners of the hig burry tended assoprational The closest parallel for this shoulder decoration in the Cacus Painter's, and even his eccentric palmetres are more canonical than the Various-A The Canton Patrice also stands close to the Rycroft Painter, sharing his passion for detail and refinement," but he seems to have been comper, painting cylinders of the Gales Edinburgh type and experimenting freely with whote ship. I Nearly all of his attributed vascs are helythese those which are not full cylinders are the shamer, more tayerne out shape of the Marathon Painter and related artests," and some of the Marathon Painter's batter lebythor have horizontal paintettes on the shoulder. On the shoulder of lebythm of \$81 type (runt) 4. 4) the Caerus Parter places loves bads, on the full cylinders (reate 4. 3) huracontal palmettes, baked, with this, closed bud and siny carries flowers in the spandrels." Palmettes afternate in the same manner, but with the more common data in the spanisheds. on a group of black-figure lekythor, squarey traders, and 'compromises' by the Passter of Value Gap, an artist who specializes in ofmelion, uses white-ground, and organ to have been clearly connected with the workship of the Atlenta Proter. I Another artist who decerated noncloss in number, often white-ground, and who sometimes comes these to the Athena Painter, is the Girla Painter. His distinctive system of shoulder palinettes has already been described. The Gela Painter is not known to have decorated the shoulders of his lelythor with humanital palmettes, but horizontal palmettes do appear so the body of a few of his more unusual lebyther: the slun white-ground aylander in Syrucuse with Erotes fiolding tendrals, flying over large cocks (rearr 16. 4) Henceth the cocks there is a horizontal hand of galmettes, A fuller, earlier, white-ground exhibits in Gettingen

[&]quot; ARY 346 C. clair, From 415. " Medical report AND net no to

Berlin, raire, ABF 326, no. 1731 ABL 41. O. 1.

[&]quot; ARL 39; will!" 544; Finn 127 CTh. Hante Clini. of the Madeson Parence).

Total 134 ff., 671, 602 (Pers Pales 117) for the Passe/Ryanutt Pointer attribution, see also ART etc.) and Porn 428), 614, Pinn 14 H., Apt. to I

^{*} Wormang, 250, ABV 337, B4 31-

^{*} Niepod. 253. ABL 64. Pricharry troofchous postern. lebulles are described on pp. (ril.)

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or Separtem nuting Able and im Age.

course 17, 1) has a broad hand of horizontal palmetres with thin closed bods in the spandeds at the join of shoulder to body. This lekwhor is an example of the Grla Painter's abusered with puttern, which surprises ever that of his contemporary, the Marathon Paners on the month there are vertical palmettes, on the neck chequery between linked does, and on the shoulder, beneath pingues, palmettes with buds; and beneath the figures a narrow hand of hinked dops."

The Harrier Panter," his the Gels Painter, uses bands of horizontal palmettes both above and below the figures on some of his less typical lehyther. He also pareted some harpental shoulder palmerer. Harmonian horizontal palmettes, unlike those we have described often do not 'run'; their enclosing tendrals overlap without interconnecting; their bears are regularly reserved, unless very hastily painted. The Haimon Painter's total shoulder decoration (degenerate Ionia buds, inherited from the Diosphos Painter, together sub the very slender Dicophan cylinder!" is given up for a small group of codground foliolog allument Edinburgh cylinders, exceptionally large for the Haimon Painter. Most of these lebelled have not only borizontal palmetter on the shoulder, but broad hands of businessal palmetter on the body (FLATE 17. 4)-as if the painter were ersing to decrease the height of the posture panel." Similar hands may be found on a few of his white-ground 'chienorys' (FLATE 70. 4)," and one of his exceptionally large whiteground calva-mouth febrilos has horizontal palmettes on the shoulder," Besides being surrousy donuction on figure felythol, harizontal palmettes are the primary decoration of a number of the pointer's pattern lekythol (see pp. 127 ff.).

The Emperum Painter who socceeds the Haimon Painter in the mass production of small cheap all pots, and who is stylintically related to him and to the Beldam Painter, prefer friends mainted bors on the shoulders of his margnificant leligibal. But he painted some side-palment labitety (see p. 103) and, related to him, is a group of late blackfigure beginn, nearly evidenced with cup (calva) mouth, linked as much by shoulder deceration that is partited borrowtal palmetter) as by style and figurework. It

Some white-ground pattern believeles from the Beldam Workshop make use of horsactual pulmettes, but the Beldern Painter is not known to have used them on his figure lekyrbai.

6 HORIZONTAL PALMETTES (RED-FIGURE)

Hornweal palmetter executed in end-figure decorate the aboulder of a small number of Indyana, which despite the variety in technique (black-figure (FLATE 13), red-figure (PLATE 13 2), and black-bodied (PLATE 12, 3, 4)) see closely related."

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* ANT 7566.

cylinders. Two of the black-figure lehythai have reserved node, as due one whose budy has not been preserved. The red figure and black-bodied lokythai have black needs, as we might expect, but so does a third black-figure lekythm of the group.) Technique did not, therefore, dictate the treatment of the neck. All of these lebythic have been at the prinof the shoulder in neck, enclosed on one or both sides. As the join of shoulder to body most of the lahythus have a nex pattern; two of the black-bodied tehythus have a sample running meander. Some of the figured wasts loss a second pattern hand beneath the figures. The foot of the lekyther is either the minority fland form or the ware usual disc.4 The similarities in shope and shoulder decoration point to a single workshop. The variety in technique and in treatment of the neck points to a overshop of the transitional period. Miss Harpels knew four of the leftythm, minally recognized the group, and associated it with the workshop of the Athena Painter." Bearley increased the number of examples to seven and confirmed the trylistic relation of the blackfigure lehythor to black-figure lehythur by the Athens Painter, the red-figure lehythur to red-figure lekither by the Bowdoin Painter. I should like to make additions to the group, establish its position in relation to contemporary and-figure, and draw attention to the importance of black-bodied lekythol, described in greater detail in Paer Four.

HORIZONTAL PALMETTES (RED FIGURE)

A black-bodied lekythes in the Mormono Collection, Palermo, a standard cylinder with four red-figure palmettes arranged horizontally on the shoulder, should be added to the group and another in the Funcke Collection (FLATE 12. 3).6 At the join of shoulder in neck, which is black, are enclosed burs; on the shoulder from linked bergantial palmentes, unribbed petals, and reserved dots in the field; at the join of shoulder to body, reserved lines. The black-bodied telepther of our group have enclosed have at the next shoulder join and a simple running meander at the shoulder body join. There are block-bodied lekythei from several workshops in the years around 500 a.c. but usust of these are secondary shape (see p. 122, PLATE 67). In the early fifth century the Bondoln Workshop was the leading producer of black-bodied lehyther of standard shape, type BL. (PEATE 67. 3). Some have Bowdoin palmettes on reserved shoulder" but others have black shoulders in the manner of early red-figure lely ther of standard shape. O As the join of shoulder to neck, which is black, there are emissed bars; it at the join of shoulder to body there are simple nimning meanders, a set pattern, or more commonly, reserved bands. Apart from the Bowdom Workshop, there was another producing black-bodied lehythia of standard shape in the first quarter of the fifth century - a workshop greatly influenced by, if not closely associated with, the Berlin Painter. From the Berlin Painter's own

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of Company the Hertalian Faguer's bearing artis block electricies. Beste Market CM M.). 1971 682, reval file and it 1905 (surgion at year of significant punk's Resentors on a diff 684, to 144 (hars at just of duality to make

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AT REAL PROPERTY.

emportant, shoulder deciration, a red-figure lelegiber of Dours' carly modelle period in

Bestew (Place 12. 1). The Dourse belevilles in the only halythe carbonle our group known.

to me with horizontal red-figure polimeters on the shoulder. The despiration of the

absolder palmeter to him that of the coll-figure pyrchicos but even more like that of the

black-figure lekyther as Agrapanio- four linked hermonal polosities can left to right.

terminating in a pendent partly opened load. The had is linked to the fourth palments

by a short tendril, in whose spendral is a three closed bod. The petals of the palmene are

nor ribbed. There are added sporal resolute has no reserved slees in the brid. At the som-

of shoulder to need there are tongues; at the join of shoulder to body a net pattern.

Beneath the femire (an athlice) there is a partial pattern hand (as on the pyretia on Lighter).

composed of labe memders and cross squares, the onto do not alternate to the Dourne

manner nor are the pattern squares classificationally his. Donner, like other carly nith-

century paneless of helyeline, liked plain black shoulders, but occasionally paneled circumste-

florals. The best example of no elaborate red-figure shoulder is the lon another palmetres

and I and the principle of composition compare the firsty Pomber's black-builted

lekyther) on his real-figure lekyther in Hologra, between the huke names Disgreen and

Menon (PLANES 3). The Bedogna shoulder scope to reflect the Barton Paragraph as

the Boston shoulder stems to reflect the Bownbian Painter. Another probable softcation. of some relationship between Doors, and the Bondom Washshop in the sones of red-

figure lelegibles of type BL, bearing the assemption Dara, strabulat to the Caradiana

Planter." Stylistically these lekythin are related to Donard. The shoulders are reserved

with black Bowdom palmetter. There are enclosed hars at the neck-aboulder our and

Other contemporary examples of lineasonal red figure palmeters have been conveted

by Dimension. The only ones which relate to our fellection appear on two head cries

(muochoni), signed by the paster Characon." On the head-dress of the women there are

linked horizontal palmettes with added spiral tradicle and thin spiraltel buds. Header

compared the modelling of the female face with that of the Acropula have first who has been dated around 500 a.c. (". . . contemporary with cut's Dours or early Panarises Painter . . . " Charmes was also interested in white-ground; two of his head takes

(mugs) about a decade earlier than the amochem have white-ground publishecorated with a

found we have a black-bodied feligibles with elaborate red-figure palmettes (type La), nes with least about der Billion a bon without secretary description," and another bearing a lenness amid to pulmetter and Massacres. The lion and lioness lekylhoi are early (but not were united in the Berlin Painter's career, the livroces leagther has tongues at the shoulderman point the hero ledysthar, a developed type pattern. The black lekythor associated with the Berlin Painter are these of the Floral Nobin Group." The versus of this group. Nobin mighton (reare 50, 1, 2), we chast, and bety thus (ct are 65, 3, 4) - are essentially black, but a floral band is regularly placed on the body; the style of the florals is related to that of the berlin and Dotton Paintern (see pp. 125 If),7

The black of our feather of our proup are not exceptional tempographically. "Achillebroads to Chiron' (Paleroni) (rearn 23, 2), "combat" (Agrigento), " satyre and mornade" (Pars) (many 13. 1). Two of the three, as mentioned above, have black tooks; all large it may pettern at the shoulder-leady join -one of the Athera Pamter's fasquerite patterns. in the position. The shoulder florate, aithough conquested of four horsespeal palmette. states in datast. The Paris ledyther has pure of opposed linked palmettes. The Agricentohaviles her four holest paintetter such then closed back in the spandtels. The Valerton follows has few traked palmeter running left to right terminating in a convoluted spiral with a partly open bud; the petals of the palmettes are ribbed. The real-figure leligibou (Frame 12, 2)12 has a net pattern at the join of shoulder to body and bemuth the single figure (permitted)) a very reposal picardes and square pattern; meandes and square alternance but the tree times forming the broken meansles enclose the cross square. On the shoulder these linked palmettes run horizontally, left to right; the fourth palmette is vertical, our heal to the third palement just like the bloomen on the black-figure Agreement. deligned. The petals of the palmette are not ribbed. The added spiral tembeds and reserved does in the field are paralleled on the Agreeous lebithes. The pyrelicest was a Livourite subject of the Athern Painter! and Mass Haspels shought that the red-figure leky they was painted by one of his manures," he ARI the was a appropriated to the list of vases from the Bewelein Workshop with the comment: 'Early, The figure work is not remote from the Bondon Pamor, -

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black chequery. In favourite pottern of the late black-figure and early red-figure pursure. 15 · JEST OF EL TH We have a white-ground vase signed by Charines, in amaker in Levelon, decerated

a key or rough east pattern at the shoulder hody join.

* Button on at ANT 445 to type, Chi at the hoad II or early make being maken. Dearthe almost are of the Arbert and Bowden Panters is turther temperature

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^{*} Braisley valle the Landen Jobston early (AR)

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[&]quot; ALS 413, 547 . UO' aggs L (North, 1792, and Lenoromia 6801; 7073 alsa (1993), 439, 50 Georgia

[&]quot; MIN alla an-

[&]quot; Villa Louise in AND aggs, on a, Tatqueria Single of Part 1838, See A.

¹⁷ EAT 9, 30

with your tendrils in black affections. I Black aithought is also used for the frieze of ministree figures decorating the mood of one of his head vater (with white-ground) thequery pattern on the police). The use of althoughte on white ground and the treatment of the vine underly remind me of a white-ground allhouette and outline lekythor from the Athera Benedian Warkshop in New York (Domyson holding vine tendrils, attended by mater and gour printers 14. 4)

7. PALMETTES AND LOTUS BUDS

Apart from budy discrettly hidden in the handle area in sulded to subsultary tendrils. forms buck are not external elements in the palmetre compositions described thus far; the Gola Paonter's decalder florals are exceptional. Three paleoettes, the central one emhelighed with two forms hade, is the principal decides decoration of red-figure lekythor from the first quarter of the fifth century. In white-ground the scheme had almost no following, the small number of examples, thronologically not far apart and to a certain degree stylistically related, probably reflect contemporary red-figure practice. White Intitlini with publication and letter hade on the shoulder are either entirely white-ground or bilingual, that is to my, red-figure on the shoulder, white-ground on the body. None Lots older than the cartiest red-figure likyther with similar shoulder decoration. The first major pointer who decorated rod-bigure lideythat with palmetres and lotus bods in a regular manner is the firegos Phinter (veste ag r), and his lelegther are not products of he very early years. The first real figure left that desplayed great variety in technique and says of bookles decoration; those of standard shape, in the first decade of the fifth armory, after have black undecorated shoulders without pattern hands below; the earlier likether have tong at the next-houlder join, later lekether an egg pattern. The Jure style is, of course, favoured by the Berlin Painter, who likes to isolate figure in a field of glossy black point." Few of his lekythor have shoulder florals. One, from his garle period, in Palermo, has five palmettes without lotus bade, arranged in a simple system, almost populier to himself and his circle of followers: the tendrile linking the second and fourth palmettes to the sentral palmette take their origin not from the latter's heart but from its terminal valutes." This scheme to found on wases of the Floral Noban Group, ton the shoulder of a necl-amphora (reaca 66 t)," and on two lebythor (PLATE Br 1-32"

Double early maps with few exceptions are 'bare ityle', essentially patterniess, is and

are are not surprised to find that some of his sed-figure lekyther have black should re-The pulmentes and buck of his Bologna licer-al-caldenal deligation (many 2, ab); but in prepare us for the floral excherance of the whete-ground Author lebythm in Cleveland (examination 2, 11). The Kleophrades and Europides Painters rarely decorate felection. But when they do they like to have the shoulder black. The flocals on some of the Euchandes Painter's vaces of other shapes, repossibly neck-amphonic, are rise to show of the Floral Nolan Group (cf. rtate 66 of

Red-figure shoulders were not acceptable to must premare of white helysline, probably because they look old, the concentration of black on mouth, ned, out shoulder words a heavily on the white alipped body. If the red-figure shoulds was bornested from redfigure lelegibed, in section likely, there are should export painters of red-figure lelegibed o to also parated white leligible to docume the charles of their white kindles or reddingue. more often than those who worked exchangely as white-ground. With very law exceptions, for example the Brygos Painter's Acress and Anchines lehythm in Gela (value 24, 1), and the Pan Painter's Arremis in Leningrad (PEATE 24, 2), the in not the ones purposers tend to give the red figure lekethed eather a red figure or a reversed shoulder, with black palmetres, their white blother a white-pround she older. White blother with rest-figure shoulders are known primarily from painters who specialized in white /elyelist. The vases are standard sylinders with three palmettes and two lettes bade on the shoulder. second white on the body, and often a holes inscription. The total number is small and probably falls within the seemal quarter of the fifth century.

The Transkrates Painter who painted exclusively white lehythor blied white lehythes with real-figure shoulders - standard cylinders with second white (F1 478 25 2, 3). The scenes are domestic and to some a latter macription has been added Bearley vehicle the painter to a better-known artist who occasionally worked in white-ground, but is not known to have painted a lekythos in this technique—the Patoxence Painter." Among pointers of white lekythor the Tunokrates Painter stands closest to the Visini Painter" whose few attributed cases include three white lehythor, two with white shoulders bearing outbred palmettes and lotus buds (rica at 120; PLATE 26, 1), " the third with a red-figure version of the same." The Painter of Athens 18:60 also decorated a number of white lehythni (apparently no vasca of other shapes) in a variety of techniques. Apart from a few with Bowdoin black pulmeries on the white or reserved ground, I but favourite shoulder electration is pulmettes and lotus buds, some in red-figure, " other:

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in white-ground (remove and ve ter att 1). The real-tigute absorblers scarcely differ from them all the Touckester Printers The white-ground shoulders regularly have part at the parties missing alternate petals of the palmeries and the actual blassoms of the letter leads, these were almost certainly added in red point which has non disappeared. The painter uses quite a lot of red in the pacture panel and second white not only for the field of suspen, but also for tondisconer, which he painted with some care.3 Bearby noted the influence of the Cadambo Cainter in some of the lehythol ed the painter, we think especially of the Carbrahe Painter's UELa with funerary iconography," stylistically related to other lichten funerary scenes." Beatley also associated some of the voces of the Pantee of Ashens than with a large, not very well-defined, group of lekython (red. neure) treathers the Ethiop Carner and the Painter of London Eggs. No white lekythol have been attributed to either. A white lelythen in Bestim," in the machine of the Pointer of Lorsbur E442, is imperiture for its sconography as well as its shoulder decoration from our rast; Hermes feads a child to Charon's waiting boat in the company of eidoloone of the earliest representations of the theme on white lekythou;" it was a favourity of the Sabouroff Painter, he whom the Painter of London E342 is in some way related. A very semilar scene, from which, however, Charen's Issat has been mutted, appears on a whate left the in the Morramo Collection, Poletine, " Hormes' charge has second white for her exposed Besh, and a black allowette enhance, carreing a filler (the Boston eidolo also carry objects useful in the tendance of the dead), thes at Herrnes' foot. The shoulder decoration (secure 13a) of both wases is essentially the same; three palmettes and two lotes bade in black paint; the lottes bads are outlined; their actual blossoms, like the alternate petals of the pulsacrops, were added in red paint. A white lebythur in New York ('warrior and woman') has a comparable shoulder (ringus 136; Plane 27, 4).12 Bearley placed the wase 'most the Vella Ginha Painter, along with another, in London, with a sed-figure palmette and lunis-bud shoulder." (The New York wase does not have second winter the London case does.) Although the Villa Ginia Painter was clearly interested in white ground, applying it to call's-craters," adabastra, " and a cup. " only two white lehyther have been attributed to him, both of secondary shape (near CL) with burs on reserved absoulders.17

The two white-shouldered white lehythors by the Vouni Painter, mentioned above in connection with the Timokratio Painter, are also comparable, 'The Vount Painter's shoulders retain much of their original red paint (retains 120). All of his white lekytheir

ATTS ANY OUR PARTY.

make use of scenario white; the helyther in New York, with white shoulder, has an exceppionally liberal use of colour (PEATE 30 1) the white combinement bound with using officer and versatio, which dominate the some, stand on a black have in front of a less mound. On the black lose, painted in white, with nome devide packed out in rot, are a pair of lighters, an arybottos, and a secuth. The obstion and disposition of objects on the torob can be paralleled on a real figure widow in Boston (FLATE 27, 1) and on a sich figure petitis fragment in Oxford (re. srr 27-2); (both unstantoned).

All of the white-ground palmette and have but shoulders described have tendrile or black paint, scarce of the petals and part of the bulls in text sed. As unaquinted where lekyther in New York! has a similar design executed in a shoferent technique would black paint (in effect self-courte) on white-ground (tower rary rear at, 5). The way is a shandered extinder and second whole is used in the pastice panel. An even more striking variation appears on an unattributed standard cylinder with second white or the British Mencum (PLAYS 27. 3). On the white shoulder there are paleague, with the overadded spixals, and thin closed bods, and lotus buts rendered entirely in black continue. alternate red perals have an outline of black. The shouldes have like an exact translation of reserved red-figure slesion.

s, DOURIS

The most exceptional palmette and fores-last composition is on a white lelythin by Douris, Only one white lekythas by him was known the imperfectly processed 'Sacrifice. of Iphigeneia' in Palernoo (PLAIR 10. 1)"-and since both of its shadder irmanic butle attention was given the scheme of description. Now we have a second recently acquired by the Cleveland Museum of Art, perfectly preserved with a slowlder pattern of unparalleled complexity (PLATES 10, 2, 11). Some details of the figurework are not what we have come to expect from Dourse, musally making Beauley's firm attribution of the wase difficult to understand, but if we consules the place of both whose lidesther in Deserts total overre, we shall not that the Cleveland take truly to just as the Palerton leligibles."

First the Palermo lekyther (PLAYE to. 1). It was found in the spectrumy of Demeter Malophoros, at Schnox: Pragments of the picture panel are virtually all that remains Two of the four principal figures (names inscribed) are preserved lplugencia and Tencer -part of the after at which the sacrifice will take place and the foot of the footile figure 11 The outlines are drawn in black point with corder of diduct for some details.

[.] Cr. 15 seems, syn, by a teleprose, averaged and Ep. 1 (Albert, 12011)

[&]quot; ANT yet no arraff or retood yet a

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[&]quot; office t and the disc group of lobethed over still?" bley IL, strip and Fisher are

^{*} Beating upon of the time me 17 . I a right. . Mad Mar a (Aphol. 157 # (Berences).

⁻ Married and

or year Clark Hill Y. p. to make N. t. 3-4.

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Lurdon, D'en ARF ban, ms. 1.

[&]quot; Heigas for dRt and no es has Laurente . 57 ARV 619, 10. 12.

[&]quot; All his ton ora

[&]quot; Athena Associate 442 dist tire, no 100 A second sup has been attached to the Villa Coulin Passiter by M. Vickers EHLY sees (1974); kyy ff. and

of Minnets, or Juliana Ittl' has, now, blog, and

[&]quot; New York, 19.11 .. APH 744, no. 4; Normali Y 453. ARI 744. W. A.

Berm, sa eliq, GRBS are (not in all as as I so as Bearing in mally attentional the section to the Tree-Answer Pennier LARS" els, on pa, 1'd yet and beter Christman Parts Jandling, (1947), 104) temporal a new of the Prayler times (Monali versi) for the solucit.

[&]quot; Dafend, routh harr Sedart, pl 42, no rec-

⁴ New York, 57 (2.24

A Lamelon, D 47.

^{*} ART 425 ft. 1632 ft. 1701, 1706, Fane 374 ft. 825.

Wilson S. J. 1991 ART and no. 110 There as seen a frequentiary white arising Dismit Panelin, 171. SALL HOLDS

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[&]quot; Cleaned, so ma ARD" are an and the and Para trib. CF a pit, jary 1, well pp. 11 1.

^{*} Floor Chi.

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⁴ Thut std.

Compare de Mypre Paisso's militagese deschier and use of second whate me the barrier with become and description (warr up. 1)). Beatley placed the Palermo Military in

Down orde mode person

The Condent Shall a restrict to 10. 1 (1) to a thick set ay finder with desprise mounts was not brout her out one fire Ir measure yay on. The minuted height of the Personal term is one purious overestiment in view of the bears proportions of the Clerched the The surrent and regarder with short mak and bried to a product of the very last early and early and committee! Desired John David Roman (PLATE 15 1) nor and other in consecute with the red-figure horizontal palment schame of the Attended for Managers, to a elimenter version of the shape, with suggesting along a month and about note, but wom the minority foot form. The ter magne of the Clarebad one is the sense on the Poleman deligible, with the exception of the partial of France to there is hade Assumption black, either on the shouldes or the Lody, the black having month fired brown, saw accessedly enhancing the pulsebronce effect of the world."

The worst of the Chestient Schiffer a Amiliana pursued by Erotes, Andreas, the labilgenera, was a popular benefit, and the suggestion that both wasen may instally have seen concerned to a series illustrating the lives of formula women of south and levends is attractive, but the Broggs Painter used a well-bouwn here for the decoration of his white behalve and both artists may be doing little more than applying grand the mey to mand cases to began to not common in Artic Ame-purpting; Aralanta pursued by From it omigue, An unpresent figure, Amianta dominates the front of the vase, wearing a heavy himselve over a nightly participed obtain (embattled-counter-embattled pattern, key, and hims but are represented) in the lashion of the best-dressed Acropoles Justice. Sas lifts but obtain, trooning her log for greater coobilety. The central fold of the claim. had, old but the done on he particled on hery dresses were by other ment and worser to take painted by Bours. From the right and left side of the vase fly Erotes (marr +1). The order-based free bolders flows spray in his up-raised right hand, a large pulments and had tended in his left. The Jeft-fund Eres-the principal Eres-carries a wrenth in his left hand and a decidedly unlovely floral tendril to his right the work of a modern resource: the hundle and bathes of the original white are clearly visible. " Behind the whip-lieuring from is a handle-Error, grasping in each hand the tendrils of a licen-bod 'true' (growing from the base-line). Evos and florale are little more than an etalogiste hamille nimment.

Blass Araberta is orique to Arme tas pointing, the pursuant Eros is not;" the therate was especially popular meli Dours. We are most familiar with it from Douris' signed. miletiles (PLASS & 2) found to a grave on bindium Street in central Athens (see p. 132). The precional from which a whip, the boy flow in a pose very like Atalanta's, and in

TANK MALE IN

" CY Comband Up as (Boules)

HIML MAKE DIT.

general the recognision of the slightly later aryballs in very flow to that it the Cleveland lebether. Compare also a red tigure cars of the plantes's until period in itering," on whose exterior from pussion a buy with a sandall, because the two lies a whop order to the Remarking for a more off to the handle Elective we are seemed as the absorber Esperandie. write & Author to Berlin by the Syrules Painter (FLATE & 18). Berli Ecotic prop the sended of the frames florals in a comfor marrier. The comp of the florals: Partier's From me attached to his shoulders, me are those of the ren Erores seen in profile on the Cleveland Jelythan, Laith, the thoughter though of both wasts for executed in a similar technique—glass stalling and Jihote washes. The Syrickes Pactur's highly is described in exenter defeat on pp. 127 fc.

The shapilder devoration of the Cleyched Johnton (many 190) in an obsessed as in remountable (liver though we have very Entend the Palesmo doubles, cresult remain to establish knowledge of saving and technique I We tend to think of Disarra promarily as a cop painter, who in his early periods preferred a 'buse' style of decoration, with little or no patternivers. But from the beginning of his career. Don't policyl visco of different shapes whose accessory decreation is sometimes filed and temporary exercitively elaborate. These carly to early-mobile figure conquer towards such those on the Cleveland and Palermo shoulders, in pertrait complexity of down and in parameter elements of composition. On the shoulder of the Cleveland felephia there are three palmettes and four turns, parals upon house bade nutried in gime and titled in with wasters of varying strengths, and strengt autili blick bods, closed or partle open. On the body of the felyther are paleration and little beats combined in sprays, with stems creating over, in the autonor of the Athera-Bowdoin thesis (ct. Fastre Po). The cross-overs with pendent losses buth appinging from the heart of the neutral shoulder pilmetic are also not unlike those on the character of the Arbens Painter's block-timer helpites on Uprovo ! A significant former of Doines' florals is the size and protes ever of the local bad which so not indrequently as large as, if not laster thin, the palmetic with which it is combined. We first paleogife and lotes baids alternating as equal comments in a horacostal class as Dours' early-middle profiter in London (riving 4.4)) and on the shoulder of his earlymodelie Marther in Beston with horizonal judinettes completed by a yearlest lesse load. partly open (PLATE LA. 1). The Bulingua Mythos of the mine period, with the Bon on the shoulder (FLATE S. 2), presidents palmettes and house body has an a fever more developed composition. I Shoulder time framed by flouds remind us of the Berlin Painter, and some details of the Cleveland shoulder can be found in the work of the pagest and in that of his followers, for example the threather of the side tendrals, taking their origin from the volutes of the central painwise, not from its heart, " the pp-labed spanded back, I and the small circles in the field. "The closest parallel for the Cleveland flotals may now be local."

I CF, Austin boly, m. tie. F L ay, fig. 10

I Booken street JUST AND ME STATE COR SE PER

¹ EP Continue LA F. R. - Place No.

^{*} Marion, Edwards for Bails Markett, ARS' 430. re 11, and Pers 124-

^{*} London, E. al. (181 and on a)

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⁴⁰ Blick - Mr. 5% Av. " A. Erribellanen, Geneducke Entles (1957), 17

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11

GLASSICAL PAINTERS OF WHITE LEAVING!

This remainder of Part One will be devoted to the white lebyther in its classical forma standard cylinder, step marky poor others, sutlines place or mars, homography almost exclusively funeway, and accessory pursuen of an established type; three palments on the shoulder, an egy turid or the join of reck to shoulder, and a manufer band at the join of shoulder to body. With the standardization of shape, technique, and stale of decuration there is also specialization; some artists those to concentrate on white felyther to the exclusion of vases of other shapes decorated in other techniques. Because of this standardization and specialization is in necessary to treat the classical belythis sumswhat differentic from its predecessors in mixed bechaugues and its les nt decurirum. A few painters have been chosen for detailed saudy rather because their work industried the development of the wase or because their connections with other painters are clear entructto establish continuity in production and community within workshops.

Before mirrory to the paymers. I should like so explain the terminology which I have used to describe their shoulder patterns. The mondardination of the shoulder decoration affects the number of the policiettes overs than it does the arrangement. The three pulmetres are disposed in a variety of ways which look very nimitar. Without profile terms of reference it is suppossible to the inguish one system from the other. For this reason I have classified the shoulder painterns moveding to two details which vary approximately; the spirals of the central palmette and the point of crigon of the lateral palmetter. If the tendrals enclosing the rentral palmette terminate in a single spiral, I call the type T (FIGURE 6); if the tendrals terminate on a double spiral, I call this type 'Il' (Maries 6). Within each type there are two sub-types: if the rendrals enclosing the lateral palmetter originate from the volute is single or double spiral) of the sentral palmene's etaloging tendral, I call this sub-type A' (for innermonic purposes A = apex, the area of the palmette tip); if they originate from the volume forming the limit of the central palmeter, I call this sub-type B' (B = hase, the heart area of the palmerie). Type-I and type-II florals appear on real-figure and white felicibility, and very few palmeter systems full obtains these extegories; the Bosanquet Pareter's are the most notable exceptions (see pg. 19 f.). Palmenes of type I may have a locus bad, partly open, apathed to the single schine; this is a common real-figure scheme. Most of the white-ground examples have been described (pp. 26 th) and show by the Subsuroil Pointer and related artists are described below. Palmettes of type II have a double spiral in place of the hud. Significial sub-types are described in detail with reference to specific illustrations.

We begin with the Sabouroff and Adulles Parmers, both of whom had long careers,

in the work of Doorn Install, on a morely face I stretally (PLATS 9, 5), bearing the punto b oputate. On the shoulder of the angular (PEATE O. 10), which is divided into was peak by the man-lies, there are two years of limbed palments, and forms body, alternative from smally very many as no the London prohiber; such element is equal in size and is alternative placed as of in a chain. The from of the fours body on the ore builder, and promise a count separat separat is very like that of the Clengland Lebython The single but who " appears bend one handle of the arybellor may also be found on the Cleveland water, on the left said of the assumbly and softpended from the cross-cites of the central polymer. The months is a very early work by Douplay nucles than our white lebether. The are it is as let with cross equate in the shoulder join appears occurrentally in the note of age cally age by Douris; the elaborate palmerie complexes boneath each had which our so frices for the single figures, recall the bondle decoration of late hier tigure in plantar which some early red-figure painters reproduced in the new technique.

In conclusion we see that the Cleschool white John thes and its sister in Palermo, and maybe exercised to the recover of shoulder demeation, belong with those red-figure was described above, parents by Doors in the early to early-middle periods of his

course present to C. Spinster Keyer Corns. THE MARK HAT PROPERTY AREA THE YEAR ANT WEAR STREET, SOLVERY STR.

Corres and A. Pana 376 Conferent style !!

[&]quot; CI Berlin, DANS AND HE ME.

beginning just before the full Classical period and continuing well into it. On the one hand they have links with arrives of the preceding generation, on the other they have legacy in the future, their work being carried on by pupils into the last quarter of the bittle century. They are also among the last painters of white lefty that to decorate significant red figure vaces of other shapes. The Achilles Painter was a finer draughternam, but the Salparoff Penner was more progressive and more influential in technique and sconsgraphs be was exceeding fineracy scenes in mail mattenative quite early on, wherein the Actilles Painter retained place paint almost to the end of his career, often for dome his scenes favoured by red figure artists for vases of different shapes. The lineage of the Arhilles Painter has been traced by Bearley to the Berlin Painter in his later years. The Jumps of the Salmanti Painter remains to be tharted.

9. SABOUROFF PAINTER

The Substitute Faingert worked extensively in red-figure on values of different shapes; but his finest work is white-ground. He is principally a painter of sups and lely their we have two copy with white-ground torsks from his hand. One is undecorated, the other has a figure in glaze medime. Thips constitute a great part of the painter's carly work and the poster week of some has been associated with a follower of Brygos. The other sireship group of early races consists of lehythoi and these easily leleythin are secondary slager, the runt of the painter's labirflot, red-figure and white-ground, are standard colonders, so are all the brighter attributed to the Achilles Painter. The two white secondary beleffed any shape ATLS or near," and their reserved aboulders have east in the usual manner." The published red-figure examples are PL is (see pp. 81 ft.) or marri well black pulmettes on reserved shoulder in the scheme found on later PLs. One of the PLANESS & PROSE HERMAN Hamilly Horal (PLATE 28. 1) which is paralleled on an equally unusual white helyther 'near' the Two-row Painter (Fitters 27a). 43 Details of iconographs 11

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Solver, p. 54. Att the payers a relating to the Right Hitting (State Parter ARV Long & Sie ballon, pp.

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" Herselphi, alleg, Alfel' had no. 152.

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A Sound Athenry Dunedin, E. po and 181 111. 86 3 PL or near Painter of Palermo 41 Octon). 1923. A. Afti' has been to I'll. Passage of the Yale Enhything.

or figureworks on PLa by the Saheuers's Pamter find parallels on PLs printed by other artests. With these early red-figure belighed Bearboy compared a red-figure bijether, in shape approximating PL, 'rear' the Pamier of Paletino 4," mostler red-figure logities of standard shape, also 'near' the Patotte of Palerino-p, is said to recall the manner of the Bowdoin Painter who also decorated a left that of shape PL.

The Sabourous Painter's red-foraged behalos of similard shapes - far leage as morroes than the white-ground for the most part have palmeters and tonis hads in the tonis. red-figure system (type 1). A small number, however, have the shoulder precived with "elegant" black polinettes in the style of the Achilles Paunez, from whom he horrowed them." The alone relation between the two prints is illustrated by the red figure footraphotos in Philadelphia on which besh collaborated,

The Sabouroff Painter's minurpus white lekather of standard shape are histogenesses in their shoulder decoration—with the exception of a small enum with local birds order to the palmetter (see below) and they doplay a marked preference for an otherwise not very common scheme. In fraction 1701. The Subotroff Painter Rich a very simple composition without cross-overs," odded spiral tendric," or due in the field. His yeaference for lateral tendrils originating from the unigle (1) or sametimes dead to (1) apartle is unusual, and this, together with his tendency to execute the Borala, as well as the meander band below, in man paint, make his decuration detinates. Even the few painters who use In florids are not easily mistaken," thunks to the way appearance of the Sabouroff florals with their then tightly coded tendeds.

The group of white lebrithal with palmetter and bittos buds on the shoulder (Figure 170, b)" differs from the pointer's other where help thered standard shape in the technique of the shoulder decoration as well as the design (FLATE 28. 2). They are not unrelated to white-ground pairwrite and louis bad shoulders described earlier, of a lands the Charen-Likythor in Buston, near the Painter of Loodon E 342," is representative (five by 174). The Painter of Lordon E 142 to homself not operated to the Salson of Pointer, both are among the first to paint Charon scepes on white totation! I The Borals of the Boston leligthes are putlined in black point and some details are abled in red. The Sabouroff

Name Bernd Lordon Market Alle Co. 11- 47. (Painter of the Yale Laborhalt, Verrise, Pp. 487 544 ion and Salamar of Property

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for all are equined to the class. The central petal of each policette is angular and sentered in outline only, the others are rounded and filled in with delute washe ; the heart of the palmette is a deathle are. The forms books, rendered in glaze, are long and the sich smill calpain and prominent petals. The use of gline, instead of mate and of selience II instead of A. art these white lekyther apart from the others by the Sabouroff Panter. The use of glate for the meander is also notable, as is the peculiar form which is assumed, on one of the happlest." the initial stroke in horizontal, not vertical (cf. First no (A). This type of mesoder is exceedingly care, I and its appearance on a red-figure frientless by the Tropto Painter) Accesses a membon. The painter is related through shape (pelibon) and pattern to the Athilles Pointer," and the reverse of one of his pelikol is painted not be bioself but by an artist working in the Sabource monner, Only one folythos has been sembered to him.

The somegraphy of the palmette and losus bud lebythei also deserves mention. One, in the Vusto Collection, does not have a recognitably funerary scene; this detail alone sees in apart from the painter's other white lelythor of standard shape. Exceptional, see, is the use of second white for the numer's flesh; second white it otherwise unknown in the pointer's work. The reason why the Sationroll Painter does not use second white, even in his early period," probably fies in his training as a cup painter. The Achilles Painter, who seems not to large blied cupy, retained the case of second white for some proc." Apart from the Vision telephon (and two others which are too fragmentary for their instography to be determined)," the palmeter and laters had group is linked as closely by separately as in devolder design, and those which I have studied have a false improved as do some of the painter's other leagther.

The Sabouroff Pairner's range of funerary stonography is remarkable; the visit to the touch is the most common, but there are also seems of the prothesis (FLATE 29, 2, 3)1" and or Charen leading away the dead, " The visit to the numb is the subject of the polymette and forms bad series (PLAYE 28: 2). These defler from the painter's other tomb scenes in the attention given to the discontinuous as the monument which is decked with ribbour and hiden with offerings wreaths, fillets, and vases of different types, including lehythisi.

i Adam treer AMF fall, est jid.

pleanthour, and ameliair. These objects appear on minimum see up after felories. by the painter but sen in mich profusion; a left than tennes from a toride to stands or me bose, a please how and a kanthorice. This attention to the tunis is pseulided on a total. number of feligibles in the number of the Schounds Painter (claric 29, 4)1 and by the Bounquer Painter (riege 30, 1, 2). The linearquer Painter, in married suffer, decorates the shoulder of his felyther with annual floral compositions for the bul smooth palmette and lone but is not see of there Related in the Bouragues Chiefer is the Durator Painter, Smirtimes, his limbs are well supplied with afferings and his alignither palmentes arranged in the farments Sahogoiff achoras in The most stelling parallel to the Salamural Painter's palment and long bud shootder is bound on a small group of white lehyther related in the Thomason Painter (Plate 31) like p. 141.

HE BOSANQUET PAINTER

The Boughquets Painter, so far as we know, painted reallow, but lebethed With our exception they are white-granted. The red-figure behalford has reserved shoulder with elegant black palineties in the Achillean product, but in the Li system favoired by the Sabouroff Painter. The winte friedles tand to have figures in class continue shoulder decoration in mart. The latter has not infrequently field suctions a trace." Those lebythis salting shoulder description is still vial to ment astronoliusly (vintage up, 15); the patterns are quite unlike enymne clin's, even those of the Thousan Panter (reason the with whom some time identified him. The three paleteries are anchosed by contrib. The heart of the central palmente points towards the smalder, the spectowards the sack-The lateral palmettes on at least one shoulder seem not to have been licked. On the sothers the knoral tendrals originate either from the open of the central palmatic or from its base. The central palmette has no volvier, and these comparitions are shreefing peaker type I nor type II. There are budy or trapes of budy on all has been of the discounted shoulders and these, too, are unlike any we have described. The most oldereds and lesspreserved example in Athera 1935, whose outline florals book like an adaptation of a mitfigure aboutler designs compositionally the closust parallels for the Bounques Painter's shoulder decuration are end-figure!

a Manifers sprenger from turning develop from on section in Proceeding LINES were (special specially 3 to). and to design Deleman (MS to O'son, you we processes and the early man of the harden President to the School of Strains sort luminous on the would married topics on the believing were ARD And the set there were to the over Louisia, AND SALL AN THE SAME SCHOOL AREA SHE THE TANK AND THE OWN. HE RES' ELL IN 164

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¹ S. Venne, Thursday, and Kinghammire (1971). of and in a fig. on the marrier of the "damped" Farmer The Harm Commends Mission, 1949-

¹ Compare the winter cop by the parties to Mariabi C. M. Robertson, Great Prenting Cristics, 147.

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^{*} Athen, ray (Litt 1987, re.); Athen, com-182 care per as feather page affect stary, see a U.C. Savan Diebert, Dryodays, ARP Art. no. 17 Printer of the Year Letterest, Wagness Punts. 4887 fall to by he sell Port and Charles Publics.

have 's good deal in common with these of the Thinpine Painter, to whom Bundley

mich the enterprises of two fingmentary Inhelms whose iconography cannot be described in the European Painter's person ore functory, and like the Sabouroff Painter's conduced in draw. The treats are bound with fillers and laden with offerings; of a charge (where this convoluted headles congret metal), cups, equat lehythol, and lehythol of colode desc (name po. 1-1).2 The rates stand on the steps of the monument, some tene bakting areaths to place and sometimes overturned - a scalintic detail which are many covert from such a condict artist. Another distinctive feature of the offerings is the calety in member some have this black leaves, others have broader, outlined have The later are as characteristic of the Bosonquet Painter as the robular fillers are of the Addition Pages (of Pages 1513, 1613).

The Boungon Pariser is a fine artist; by his the technical excellence of the Arbillet Panter and the ironographical interest of the Suboursell Painter. The Thurston Painter with where he has been related also stands between these two actists and, in a way, stand, in an eyen closer relation to them.

11. THANATOS PAINTER

The Boson part Painter belongs to the early part of the third quarter of the faith contact. the Thurston Printer up the later ! Both are muntioned before the older Achilles Painter. because of the locus bads which sometimes appear on the shoulders of their helythic. Military the Boungart aboulders display lotus bads amidst paimettes, the composition as use at all like that of the Subonrell Painter's or that of other white-ground about the with palments and Jones bade. The shoulders of the Thomston Painter's Jolythan do not have lotten books, and the palescency are arranged in the usual manner (see below). But present with him are two lelythat whose shoulders have pulmettes and lotus built arranged in a composition very like that of the Subscripti Palatter. Although both Islandswere known to Bearley, needed was entered in ARV. In ARV the one in New York

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* Two other largetted, experience on frequencia, on surwas graden presented Out-of spitual ASI. Comme and topical. Any Organism at Francis, other 1822, con. 2, and Part any francists personal Land Breat fr. ARP 1991; and p Api adiabated by Occasional range day the Salarang Steam, Subject Officers, 1751 ARV 1831, on 7, and Albert

attributed it as on early work . If the Roycus rand it early in the pointer's career, the New York florals are appreciably clear to the Salvestoff could (cf. PLAYE 28, 2). The New York shoulder is almost indimingualiable from those by the Sabouroff Pactor; the heart of the pulmette is a double are, the coural petil is assulte and rendered soly. in outline, the lotter bude have small calenes and lover this pends. The Boston shoulder differs in small details: the heavy of the palmetre is trinogular, perals are idermately outlined and filled in with glaze, the central petal of the lateral palacities encode comide. the enclosing would and the loom buris, sharter and squarer are partly endoned and partly filled in with glane. The Bosson Irigation has one of the Thomas Proper's common meanders at the pion of almalder to body, I med in the figure soon pro even at a low polievented monument of armound type, which is not well-out parallels to the Thomas Painter's work (cf. PLATE 32, 1). The New York lebythin fractures two women as a chile: one is sevied in a pose which can be presided on a felyther by the liming set Prester CPLAYE (C. 1), on the Tropky Painter's red-figure labythm mentaged earlier, and on a white-ground alabatras by the Tameron Paners (FLAT) 72 13.

Among the fell when tirmly attributed to the Translate Painter there are several discount. shoulder schemes and more to mything like the Bounquet Paster's, which is, I shink, reason emough for heeping the two painters arguers, from of the thoulders are ondecorated, the mary paint having fieled," others have North in plane, glare and matt, " or mort. 14 Alternate pecals may be rendered in red. 14 The great part of the Thauston Pareter's lebythos have glass outlines." The regions of these as in the Baker Collection, New York. The wast clearly illustrates the Thanaton Painter's debt to the Atlantes Painter: two women stand beade a supple shaft style decorned only with two Arbillean calcular fillers. The shoulder pulsuettes are executed in differe milden place in one of the Arthillia Painter's favourite schemes-IIa: the heart of the palmetic is his distinctive shape; there are

New York, ILLIANS, 450° GIL See E.

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* CL Bourse, on to Life 1270. - ye lighter I f. \$530, and Beaner, 94 thr. ARP 1870, c. at fruit I'm all was never meating the rice, and MALESCALE SECURIORS.

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* See Volk, 18,765. dill' eyal, m. h. htters. ATMY: MANY CASE, TO. 141 Bullioners, Walters Are

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It show that me is to prove you as in the latter married to AND USE OF SECURE 1815, No. of Season Stations.

men overs spendight hade and added append tendrals (recent rise). This degree of elaboration is non common on laborated by the Thomatos Panner. The meander at the shoulder back bein is Adultion," as is the potter work, judging from the shape and posts o of the sees hate? Another each lokythes was found in a grave on Lenormana Street in motest Athen, together with a squar white-ground lebyther, a black squar Division and a block below. The figure arones monewhat recall the Bounquet Painter and the aboulder palmetter, type Is, the Subouroff Painter, Both Is (riture 184)? and He (180 at 186) polesents are used by the Thursdon Painter, II t being more common; tope in the ten postsy although it is the achieve of the two lottes baid lehythor; The infor the d cathe Both are cord by the Achilles Painter. The Thursday, Painter likes to enters his the blackler florals in man and he prefers componitions unclumered by too many tendrale and Irods. The mesoder hand is also simple; a next series of stopt mounders. without pittern squares,

In migraphically the Thannes Painter looks to both the Achilles Painter and the Sabouroff Punter. His most obvious borrowing from the former are the 'mistress and could and warner and moman at toroid's scenes. The scoresgraphy of the glace outline bipthe is predominantly furerary, " the mate notice lebythes are all funerary. In this the Theramy Parett may be command with the Achelles Painter, whose proportion of lekythol with explore tunerary itomography is not very large. Another point of contrast is in the mak some by the two painters. Achillain then and women stand by motionless; rarely do they correct in any opportunit activity (af, plants ag. 36). The Thanatos Painter's men's and more were infrequently about openly (PLATE 32. 2). Such displays of grief may be board on earlier Johyther by the Salvaceoff Painter. The tomb monon ents are most often tall shaft stellar as are show of the Subquiest and Actilles Painters, but some are lower and broader. One is constant by a stool (FLATE 33, 1)" (as on two white lekytholic by the Active Parane (FLATE 33, 2, 3), another by a child! (so on a white lehythor? by the Salesmed Painter). The child's tomb is featured on one's of three matt outline lekythol

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MAN water to white wantering purpose much like " Lands, form and on to Atlanta, long, the Thomas Patricing the Square are strong absorber and but substanted of ART 1450 C.

of exceptional iconographical interest in a private collection in New Orleans. At him ones of the lehyther of this group has a false enterior, so do the early Baker helyther, and the lekythor from the Lengament Street grove. False interiors are found in delythor by the Sabouroff and Achelles Printers, and by the Thurston Panner's marriage, the Panner

The mast outline lekythet are sconngraphically intermiting but not without parallels. Three lekythor by the painter are iconographically most unusual, surreally walnut parallel. Two feature a bare bont at the comb (PLATE 32, 31,5 the third Fertiges, 5 For the former I compare a sero-costinue laleythm from the Bourdon Workshop (have hunt to a rocky landscape without any funerary reference (PLATE 14. 2)), I fee the latter two difference by the Sabouroff Painter." The Bowdom Digither is correcting but out strictly relevant; the Sabouroff lekythor are, I think, very relevant. The Sabouroff Punter's Orientalstand at a totals in the presence of a woman ten one of the years the woman, too, sexue to ment Persian dress). The Thursdon Painter's Persian have no obvious fararray cordest, but the archer, dressed like an Onental, at the numb on another felouties by this painter abould perhaps be compared. The significance of their serves is not clear.

12. ACHILLES PAINTER

In was the Arthelies pursies who devertisated what the whole believes useful to said was to be. Changes came when care it other came and temperament accounted line. but of living his empress on the and "

The Achilles Painter has come to be known in the classical painter parameteral white lebythor His position of pre-eminence tests to a great enten on the exceptionally fire quality of his line-and in this he has my equal muning pointers of white lelyphol. He determined what the white Isligible became simply by revealing him very beautiful it could be. If he set a standard for others, it was more a standard of excellence, of sense tivity, and of scremty than of reclinique or of iconography,

The Achilles Painter had a long career " during which he decorated raises of different shipes in black-figure, red-figure, and white-ground. He began in the workshop of the

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" ARE 1250; m. 44; of also believe Arroys, P. Leyby. ARCT TEST, no of Printer), Hitty nest, C. 41 (V 1)

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Herbert States when the master was pear the end of his career, and his pupils, "Hermones, and the Providence Funitry | were well along to theirs. One of his links wall the Herlin Pupier has been seen in his sense of black-figure prize Panathennica, which beyon Punier has been a The Actually Painter follows the other artist's model for Athera without around appear of the type. But Bearley retained some reservations about the Bullin Panter's maleoribip of the price Pantahennies, There is wise a problem of the state of the price Paratheroics are by the Berlin Painter and date from the very end of his career there remains a gap which best wases may or many our frame briefless)

The Actibes Pareter's curfued wases are small meck-amphorate of Molan type terroring shape of the fierlin Painter and of his school. One of the cartiess in an near the Beelin Parters that Pharley untially attrabuted it to the manner of the older artist, less me gan the possiblety that it might be by the Achalles Painter to his very early period. Serve of the really Notine hour holes inscriptions. Kleinian, Liches, J. and Michigan, Kels incommon are found on the Achilles Painter's Nolane, an early red-figure Jelyslan (Kleiner, son of Pedirus). If a high proportion of the painter's second whate lebyther (Lithis wone of these praised), and on a bell-erater in New York, also early, "The bellmeer we consignly applicated to the Melitos Painter, named after the Nolan applying or which the name occurs " Later Brazley suerged the Meletes and Achilles Painters. compalering the former on early phase of the latter. It

Notes anothers were popular in the Berlin Painter's Workshop, but so were lely they These is the Berlin Painter have been mentioned earlier; all are red-figure, with black shoulders, real-figure florals, or figure compositions; in white-ground we have only a frequentary place by the master." Hermonax" painted a number of red-figure lehyston with black shoulders," sed figure florals," or figure compositions;" he may have painted white fely find but we have only a fragmentary cup22 in that technique. The Providence Pairser! especially likes Nolan arophoruse and lehythor. His lehythor are red-figure and able-ground, standard and secondary shape. The red-figure lekythol display the same namety in abounder deporation as Hermonas' 24 The white-ground standard evlinders-

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" ARV byr il stdy, 1702, 1707; Para 470 f

with unexceptional iconography, second white, and occasionally data inscriptions -have ced-biture shoulders with type-I palmettes us black Bowdon palmettes on a whiteground, The use of Bowdoin polineries is not surprising, since the Providence Painter also decorated some lekyzhot of the Bousdoin Passuer's forourite shape-BL. The redfigure and white left that of the Providence Passur desplay reither of the Actilles Painter's characteristic schemes -elegant black palmenes on reserved absolders of red-figurateleythor and dilute glare palmettes on the white-ground stoolders of white helythes.

The Achilles Painter's lekytlest, real-figure, and whose-ground are standard extenders. The shoulder decoration of the red-figure likythor is either rod-figure (rearr 34, 2) or black on reserved ground (river 34, 4). The rad-figure examples are few and early, " One in Cambridget has palmettes and lotus bads (type In) with merved does in the field; similar shoulders are found on lehythis by the Berlin Painter and by members of his school. A second lehyther, in Syracuse (PLATE 14. 2), with a later imengation Kleimes, son of Pediron, " has type II palesettes with double spirals in place of the leans loads. There are reserved dots and the we in the held (see pp. 47 f.). A third red-never lengthou in the Louvre," later and larger, has a red-figure absolder with figures (room and women) not florals. Shoulder figures were never very popular on red-figure lebether bee po-126 f.) but within the Berlin Painter's Workshop they enjoyed some favour; the Adulles Painter's pupil the Physic Painter was decorating the shoulders of some of his red-figure. lekethor with figures down to the last quarter of the fifth century.

The great majority of the Achilles Painter's red-figure les ribes have a reserved shoulder with black palmetres. These black palmetres dufer from those of the Bowdon Painter in number, form, and composition. Boundont palmettes are use in monitor; the petals are broad and do not vary much in length; the hearts are not clearly droped. The five palmettes are arranged in groups of one, three, and one, beneith the hand of him at the neck. Black clots and thin elessed bads with spinal to cited are often added. This system of shoulder decoration, either carefully rendered or hands pointed, beneath a reck-line instead of bars, remains common through roads of the fifth century on second-rate Mandard cylinders,2 and may even be found on leverther by the Achilles Painter himself," The Achillean reserved shoulders have three palmetres, most often type the beneath an egg-band. Petals of the palmettes are thin; the extitual petal is appreciably longer than the others but no thicker. The heart is clearly indicated. To complement these elegant palmettes, there are thou gracefully curving tendrals, with thin closed spanied bads and small black dots in the field. The Adulles Painter's black palmettes were taken up by other red-figure painters; and not only by those closely associated with him." Ment are carefully executed and reasonably close to the elegant Achillean model. There is no

^{1.4 104, 7815} mm; raa (, my 484, 215 Richmer and \$642, 447, 251 W. - Hartour mit 1546, 150 to 2 or Admire, Assemble, 400 office and the man age and probable sale to a A ment example? (Act. 488, fr.

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⁴ MAY BUS SHOP USE.

⁷ St. Lenn, Washington University, 2775. ARE 405, No. City, and p. 1877.

M SAME YOUT.

to Nam York, on hep-cold, differ year, no. by (Klerie photo Potentia.

Joby ther of his contemporaries, the Timokranes Painter and the Painter of Athens 1826.

Both painters decorated nothing but white lelegibes to fir as we know. All of the Time-

krates Painter's lekythm (FLATE 25, 7, 3) have red-figure shoulders with type-I palmettes.

scenes of metress and mand or youth and scenus, and hafes are criptions; in general these

Jekythor are rather like those by the Providence Pausier ! The Painter of Artons 1826.

varies his shoulder decoration; time are red-figure, some are stary with black Bandom

palmettes, and others have palmetter and lunn bank on white-ground (some xeb;

presentent for the raw style of black palmetter, and we must attribute their invention to

The iconography of the red-figure lekythic is resentially that of the Nolan amphorac the Achilles Painter

(of Plate 34. 2) but there are a few tomb scenes. These book like the cartiest in red-figure (mark 34. 4)," but they are not early in the painter's career, nor are his white leky that with und scenes. We might wonder why the Achilles Painter was so slow to develope it must have been quite clear by the middle of the century what the future course of the case was point to be. Bearley noted that the Achilles Painter matured slowly: This act. but in red-figure and in outline, developed slowly, and none of his early tekythor are secong his best, " But he was also a conservative artist well grounded in the red-figure style with little as no apparent contact with the late black-figure painters of lekythol who are responsible for the introduction of funerary iconography on the white-ground water

Whole ledjohn by the Achilles Painter are far more numerous than red figure. Apart from a few line examples, all have place outlines. The earlier place outline lekythor have second white, the later do not. The showlders of all are white-ground. The second white blythes, although largely from Attice and Erestia, have been found as far afield as Gelaon the west," the Total in the cast," and Neucratis in the south," The iconography varies lattle: two ventures, often with a kalin inscription in the field - Dromppus and Diphilos are expecially common? The thoulder palmettes are most often type IIIs the scheme most convision for the elegant black paliciettes. The earliest of the white lehythin (PLATE 35. 1) has thoulder florals (FIGURE 190) very like those on reserved shoulders of the pamer's and-figure follyther (cf. st. ave 14. 4): the black paint is undiluted, the petals are numerous, and there are black does in the field and than spandrel buds. The painwites are arranged according to the not very common In system which is not otherwise found on the Atimbes Painter's lehythici. Another early second white lehythice has the equally uncommon la scheme which I have found on one of the painter's white lefty that without second whate." The number of the paraly of the palmettes has been reduced to five -the espenied Achillese number for palmettes rendered in diluted glaze. A third early second white lebythee! has the palmettes us do the majority of second white lehythee by the puifaci.

These parly second white lehyther have not been properly studied. Bearley dress attention to the use of serond white; augmesting that it may have been borrowed from punel and wall painting," but not to the quality of the Achilles Painter's second white, or to his use of added where on black-figure vases. On some of the lekythoi the areas of second white are ill defined and undifferentiated by painted detail. 13 Some are liner, PLATE 26, 1), very like those of the Vouca Painter (Finest 124; Flate 2). He somegraphy is also sometimes funerary as is the Young Painter's, and there are details which recall the Inscription Painter (cf. PLATE 19) with allows he was appared by Baschier's Apart from being contemporary with the Achilles Painter in his partier period, there two painters share with him a preference for scerus of 'prostress and mint', rendered or second white, sometimes with a rotable amount of polychronay .- There are also certain saylistic similarities. The Timokrates Painur stands close to the Protococos Painter. a painter of red-figure cups, whose master works are white ground," and the Pressures. Painter in turn stands close to the Penthesdea Panter," another pointer of red-brane cops who excelled in white-ground. Bessley placed the Penthesika Pauter near Hermonax; 15 and Diepolder, in his enonograph on the painter, saw the influence of both the Penthesiles and the Adulles Painters on the work of the Tunokrates Painter. " The Painter of Athens 1826 comes from another readmon probable that of the Beldam and Inscription Painters" - but he, too, is not morehied in the Achilles Painter. The hour example of Achillean influence is a standard cylinder in Athera (1933) 36 a) with the pulmiettes in dilute place in the Ackollean pagener with an Arbilleae meander hand as the al colder-body join.18 The picture panel features a state rendered in second white (as are these by the Painter of Athens (Sah and the Carlorule Panter), " and bound with red bilets; a man stands on one side, on the other a yearh in a rose begat three who phone his hands around the monument. The Achilles Painter's glaze outline lekyther without second white their trops the

earlier white lokythus in several important respectas (1) although mostress and mind and youth and women (or warmer and women) are most commun, tomb accurs appear,"

THE STREET, SHE - AWL 14 " AND ONLY TO BE TO SEE HE LOSS OF THE TAX. to pr. totz, on ave.

[.] Horara Laponilla, 427 pgc en 184.

¹ Steller, Vilkerkurulemuseum, page mil 1254. HACT THE PERSON.

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[&]quot; Cf C Zerros I'ller an Grere (1934). In 201 I Drown on of December of No 1870; (Ashers, 1270; AND 750) and but 271 3 Achelles Painter, APP 990, non. 130, 141, mol 132).

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³ ARV 15 12

^{*} Ibid 746 no. 16, 011-747, x=1 48.

⁵ Mericanal ARI 745 to 15 to like 481 545 to E. 40- Pt. 740, 100 3.

⁷ JULY 746 ton 4 45

^{*} Cf. Brile Market (M.M.) dRF 744

^{* 11} P. 15 E.

^{*} C's Boon 64 MH 1562 No 15

^{*} ARV 375

Walker Say H. Hope L. egos, Plant 415

[&]quot; ARP STAIL AND 1703 1707; Form 448 f.

^{*} New York, or art. 16. ARI' No. no. 175 (25 mm).

New York, at ster ERI has no 175 (Salahara, Azlanya Accepted to Missean ART ago, to 170 making HE ATALYSIS

[&]quot; H. Day-blan, Der Pontlenber-Meder Legeld au-

in JAN THE DAY WITH

is Athens, again ARS the on Lab of the Papers of Adhers weeks, said to be brooked to the few against Faccion 1-4207 (0.0)

to The Pursect of Ashers that wild full age, one a stell 11. Tax, 10: 22 ho. Camputer Fusion . JAW 232 No. 100-160

[&]quot; All of the talk for easie to mit.

⁻ first got - Mc, sta a did trouver not typ. tric this took, one that a burn and, roll not Big-6-and (12)

(a) hale inscription are for less connerous and the names praced are different flygation, Assipather, and Allimather, instead of Drumpper, Diphiles, and Lichard (a) the figures and purious are revoluted in place, diluted to a warra police. Assert. By far the ment decreases shoulder palmettes are type IIn (Filtrons 201, c). sithings Ils (rictus 10) also exerts and Is at least once (ricesus 200). The figure of the florale searcely defless from that of the second white felythal, but there tends in he a guarter des recel elaboration -cross-press, are tendrals, and spandrel hads force from herenge alone (rmaine 200)).

The acceptably of these lekyther requires little attention; the non-funerary accesare on different fewer those on the earlier second white leftythen and the fewerary sector had so if they were practed by an arrest who preferred for "nintress and maid" but thought he made notice assessment to the current fushion, placing a torn't between the two figures without abecing their gestore or pose. Achillean men and werren mand by the worth in derained marriety (PEATER 34-6). The turns is a tall alender stell with a comple firmed branch with eithern and derived with the painter's characteristic tubular fillers (see up. 70 f.).

The most ruthing lebyther see few in number and late. Some are large, but size it all to cold a sign of learness! Neither the abandder description (Fig. 187 197) our the reconeraphy extens menuficently from that of the given outline lehythor without record white-

The distinctive features of the winds lebyther by the Adelles Painter are; standard spinoter shape, white-ground shoulder, and didne gives for patterns and figures. The visces are quite large (30-4 cm), well fashioned, and carefully painted. False interiors are not operational; and these may be recognized as Achillean by their histories store (PLAIT 35 4)."

that discussion of the Achalles Painter concludes with a fine white lekythor recently on the Bade Market, orthogon to Bearley but arterbated by others to the Actual-Punter treate vy. 1)." This Johythor has a red-figure shoulder, which alone sets at apart from the Autobes Painter's brighted, and a sample figure scene (the Authilles Painter prefer two Searces) of this need too negrephy: Algrense rested at the tomb of Persons, The visc is a good sample of the importance of considering participance and iconography, at well an arrise, when trying to place a case.

The fellythin is a tall extinder of standard shape. At 425 cm tit is larger than many to the Achilles Putter's deligible but craffer than his largest, which is also one of his late? 1454 cm)." The full cylinder with the shoulder staffer and flatter than usual for the Arbilles Painter, even in the mirly period—to more at brone in the double before 450 than the elecade manufactely following. The pamerounek on the body comme of tunbands of meanders alternative with justice repairs, one stone tracer by and one below (retrieve of) the figure scene. In horse bands (and so the parties; hand at the top of the monomones there is one manular use per chapter square, possible abertalely facing right and left to as in france the opinion. The sequence of the firster found depend alternately from the upper and lower househay her, When the Admiles Parent care total partern boods, as he alone on occasion, the lover band is vegetable a coming meaning (fees often stops), the upper proups of messalers (som or overy shirtswich from right and left, and pattern square sharmardy depending from the coper and leave boundary. times (resear 3d). I have not found the one meanthr one square vivient or resea by the Achilles Painter, but it is used by the Dyrke Partny and by other combine of his school. (MICCONE SO).

The prest part of the figurescope is executed to monore of plant for even should been been added to matt, and Algoria had a what heard. The problement of glore motores and mate westers in not immed, but it is original for over of the figurement to be outlined in glaze, some in mitt." The fune which growing the morniques was expected in continues of mitt and has now almost within Coappeared. The incompagnic is solving parallel on Artic vises. Vise-painters orpresented Akmens but mornally in the company of Dance, Persons, or both (start 37 2)." The measurers an which Alcours are a slice without parallel bur then there is tremendate values in the types of conjugate expresented on whose feltythes. The Adulto Panter's are emple shall picks an atequal bases, but a low broad resourcest on high stepped base appears on one of his late place making tolerhor, crowned by a backet and a street (FLATE 3). 13," Danue's and Parment Incocrowned monument has parallels in sculpture?" and on as less one labor likeling later. than norm, and decorated exclusively in most (PLAYE, Mr. 3).

The real-funce almolder, recommed above argues against an authorises to the Arbitles Painter, but the scheme of palesetter, whose Thesian and Palepotto and same greenten Test mat Reheffinien annichten 22 mat hanne zu abe berlie Paleste's Workson. It is type in with an unusual degree of alabertation; a supplied strangerest operate on the shoulders of two vests of the Floral Nidon Group, a Nobel (read to b) and a helythan " There are small reserved circles and Vo amount the central palment and locate the handle. Sender circles and v's may be found not only up were above describing a connected with the Floral Notan Group (see p. 125) but also on the absolute of folyahir

I think the entrythest of the feathy their payor of ARV you are one that deductionary as ARV stops to stifted over the highest on which I lightless or proposal.

[&]quot; Hyginant AMF 1970 (Line) poly for the Autolier.

^{*} Amprenia dell'aglic.

⁻ American and Sections of Strategical.

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[&]quot; Apperer 1915. AND 160, NO. 151; Atlanta, \$2715.

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^{*} Now York, Streets MIN 199 Ac. 271.

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^{*} Cf. Boston, 13 mg. ARV 509, to: 150 (327 cm.) All | at Cl. Attends about the right and the tark on, Arms. Harmer, Shadom, 104)

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THE RESERVE AND DESCRIPTION OF THE PARTY AND PARTY.

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by the Bestin Painter's gapile, Herroman' and the Providence Painter. From the Achilles Painter's coin hand, the early red-figure lekythor from Syracone (PLATE 34, 2) refers the best comparison I but the sendral surangement is quite ordinary, as are the double spirals and cress-overs; the fortunition of the palmettes is also different, but there are searned nicles and v's in the field. A close parallel is supplied by a large fine red. fature left ther in Bismer which Besseley placed 'close to his [Actilles Painter's] carly MERK (FEATE 34 t). The shape of the palmettes is very similar and there are reserved via in the field. The sire and the shape of the Boston Iskython are also comparable although the figure and patternment on the body are not a

In case house, the shape of the Akrisios lekythor suggests a date just before the middle of the lifth emory, the red-figure shoulder is without parallel on the Achilles Painter's white lebythos and as thered decoration and the pattern bands indicate some connection with the Live Berlin Prenter and his followers. If the Aktisios lehythor is a work of the Adulles Painter, it must be early; the painter's early work is not his best and it is precisely the quality of the Akrisios lekyther that tempts us to think of him. Unless a closer parallel can be found on a white lehythou by the Achilles Painter, it might be bester to consider she are a master work of in older artist, working in the name tradition, who learned much from the members of the Berlin Painter and his school,

13. PHIALE PAINTER

The Plante Painter," the Acholes Partter's pupil, worked in redshigure and white-ground and like his master sharped a marked preference for Nolans and lekythor." It is also possible that he followed his master in the black-figure technique, taking over the painting of the price Parathenaic emphorse.3 White-ground vases by the Phiale Painter are exceedengly fine, but their place in his restal arrays, which is predominantly red-figure and sometimes of high quality, should not be immedited.

The Phiale Painter's behydlor are standard cylinders of alender proportions (PLATE 38. 2); some have false missions.10 The red figure lekythal have reserved shoulders with elegant black Achilless, palmettes. The elegant black palmettes follow the Achillean model closely. Type-IIIs pulmettes are common." thin was the Achilles Painter's favouracfor the black palmetter but so are type-IIA32 on Achillean favourite for later while Higgies not red-figure. The Phale Psinter adds thin spandrel bads and black dotrarch cross-overs. all in the Achillean manner. At least one of the red-figure lekythol. has type-Li palmettes (riorus 21/)12 an uncommon scheme which the Achilles Painter also used only occasionally. The lekyther with red-figure developes have figures and florals, new florals alone; most have an enclosed painters with added simints and thin closed bods on either side of the figure composition. These labythen with red-figure ehoulders do not home red-figure scarce on the body; day are black-bodied frigible (see p. 126). The econography of the red figure lobyther, whose progeniences are perdominantly Sigilian, is very like that of the painter's Nolan amplitude scenes of purnist. departure, arming, and two women. None of the red-Egure lengths has a week were.

White lekython by the Phinte Paroxer are few in number. Free have been attributed to him and all have Attic proveniences: two see and to hose been found in Athens, I we were found in a grave at Oropus (see p. 137); tour was found out long ago in a surcophagus burinl at Ariavysion (see pp. 53 !). There is little difference in one of the petternwork, executed in dilute glaze, is Adulleare The possible hand it regularly every of stops meanders alternating with taltire mparen. The palmenes are Ha fritzes zach. the Achilles Painter's favourite for glare outline without second white and must outline lebyther. There are than spinsorel budy, added spiral tradels, and cross-every, alternate petals are rendered in matt paint. The onthres of the figures are rendered in place and mate and there is an empertant new use of mate sketched in beside putlings of place, filling in the contours."

Four of the white lekythor have torub scenes, the fifth has in Achdean mesters and maid. The reunography of three of the loss tomb scenes is straightforward; the figures at the tomb, offering goef, minor, or fillets to the dead. The timbs are call shifts, bound with fillers, but the Achillern tubular fillers do not appear nor use the messagests exactly like those of the Achilles Painter. The mast again and departure from the Achillean form is the cound mound, crowned by a feater planer, hound with ribbant, on the left that from Anavvisor. Significant, two, is the open display of greef on this was One of the Ocopes leky time (PLATE 38, 2)10 offers another point of contrast to the Achidian speed of noble detachment: a woman sating beside a tomb sests her head on her hand, develoabsorbed in her own grief. This picture of intrispection, like the new free use of man paint, anticipates the lekythm of the late fifth century.

The iconography of the fourth lekyther, " also from Gropos, stamb nonewhat apart : Hermes has come to collect the dead person, not in the Styn in the company of Charon, but to the grave in the company of a woman who, like Albests, realises that the time has come to put on the rainent of Death." The mythological transfers of Death do not appear on white lekythor by the Achilles Painter. 15 This side, to aften illinerated in as unsysteal of likythed of the 4300 as the Achilles Painter's Helican lekythese a most those of the 4400 in

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[&]quot; Harm of Convenience up the AME and no not any Age; Little, pl. by elliers sundates the same to the Plante Passer. Bushey benturiedy accordance it with the Achilles Punter I !!

[&]quot; Area, Parence, Shellow, 364 f.

[&]quot; ART 1800 800 100, 1031, mm. 104, 106, 107 lot.

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¹¹ New York, on 158 13 ARP 1021. Co. 117.

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^{*} Alberta, subtle - O'Affect (upbet), all offices Absorber to the Artise, Horsest, Newton, 201, 70 at

[&]quot; Tar share. H. T. 7- GF 147 in Managh, 2793

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[&]quot; Minufeles Lagure Salason, St. 1981 up - en 125

the paratir of heavy both painters have been led beyond the established iconography. The oppositional device of placing rate figures in a rocky landscape appealed to the Phiale Painter and his interest in the representation of landscape is notable. The Achille Paroter's More aim printly, somewhat stiffly, on a Helicon whose rockines i supported rather than clearly indicated; the Phiale Painter's figures assume relaxed poin a resint cally recky bird-cape. Figures scared amidst rocks remind us of Polygonnes. and the gesture of the Phinle Passer's women seated on a rock, hand to chin in troubled thought, on the other Cropes lekyther, in also Polygnotan. The Hermes lekythes is one of a well member of white lehyther whose iconography conflates two types of scenes. the distinction rendering of contemporary proctice in death and borial and the mythological trioisters of Death. The occasional conflation of the two scenes is understandable arrisesally if not iconographically. Hermes confronts a woman at the grave on another white lebythus whose parteensouth is Achillean (PLATE 38, 1). Bearley placed the vase in the mooner of the Achilles Painter adding that it might be a work of the Phinle Painter, along with the second which is said to have been found in the Ozopos grave with the Phille Painter's two white lehythor. The tomb monament of the second Hermen lehythor is a mound like that of the Phiale Painter's Anavyssos lekythes. The shouldes decommon -Its primetres in dilute glare with cross-overs, spandrel buids, and added spirals (Figure 224) is coore Achillean than that of the second lehythos, in New York (Figure 22b), which introduces must for the meander band at the shoulder join and for a few petals of the HA palmettes. The same man paint is used for the fillers around the tomband for its final

14. OTHER ACHILLEAN WHITE LEKYTHOI

The Achilles Painter's model was followed in white-ground as it was in red-figure. Among the Achillean white lehythol which cannot be attributed to the master or to bipopal, there are few which display characteristic Achillean details absent from the Phiale Painter's winte follyther: tubular fillets in the picture panel and don or circles in the shoulder composition.

Fillers or teinian are not specifically funerary; they have a general cult significance, setting off the object which they adorn from a common to a special use.3 Their importance in Atric funerary rites is well known; fillets were painted on tombstones (PLATE 46, 3) and rendered in relief,2 as a lasting token of respect to the dead. On lekythor they are rarried by women or they hang suspended from the tombstone. Two different types of fallet one represented: flat strips of coloured material and tubular fillets with small dark dots at regular intervals on the light surface and shock arrested strings (statts 25. 3, 16.1). The latter are substantial enough to lie like a worath on the torold's home, when secured in a circular position. The flat fillets are very common on white fellythis, but the subular fillets are a favourise of the Adulles Painter, and are not common on while behather by other painters. They appear on a small member of the Thomas Painter's white telepthor," on a lebether in Toronto mur the Thanston and Salvarrill Province. (pr ayr ag 4), on an unattributed felythin in Athem whose whose ground develor bearthe Sabourodi Painter's distinctive painting and later hade (vi are 28, 17, or an ansurributed Achillean lokythus in New York (PLAYS 39. 1), early recognitived for the have which surmounts the tombstore, and on another Achillean leks der by New York. attributed to the Painter of Athem 1943." Only four vases (all white brighted) are known by this painter who is related to the Phiale Painter and to the Con Pinnter, to where the Phiale Painter humalf is almely related. His New York helyther has the palmetter, rendered in dilute glare with cross-twen, added spirals, and this rieses bade. The figures are also cuttimed in giare.

The recongraphy of the other three lengths attributed to the Panter of Athena 1943 is not explicitly funerary, although the pose of the figures, their pertone, and offenings would not be imappropriate in this contest." Figures and pattern are rendered in dibute glaze. The shoulder palmettes are 11s and there are dots of glaze paint or circles can based in plaze in the field.

Does are not unusual in pilmette transcentions, in black-figure they are rendered in solid black, in red-figure they are reserved. On leligible walk flowdom polysomes they are common. The Achilles Painter regularly saids them to the elegant black palmettes on reserved shoulders of red-figure lebether and to the shoulders of his carly second white lekythor, whose shoulder palmeries are sometimes very like the elector for als of his redfigure lekythor. Glaze dots are less commun on his later whose lekethic but they are a

[&]quot; A rocky bushespy at indicated on the pan where lobythm in Munich, surgices also the white cratter in the Values LART may me 14, 54" 123 ff 1.

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of CL Dafford, runt og Alfte 254; mil 13 (Tymbus på afte. Groups: Athera altri a former-baneshi

¹ Albert, Topic SARY KNOT, NO. 1.

[!] New York, 23 53 ARI 1025, per 4.

² Kuen and Boardman, 104f , 123f 14h 117

^{*} Cf Cons. to. 71240, pl. 279, mr. 1321 7 med 211.

P. Athern, EM Soyy, Add bacco (1970), pl. 43-7

[&]quot; Har last 1996 . . . CH . 40 Facts could be them by the Ash-Res Painter appear on seros letonics. by the Tem-Arates Pointer Athens, team, After 14th red 51 and by the Person of Ashing than Litters. 1845 ART 746, m. 16; who we calcold to the Articles Pagener is do moved above on pp. 44 f. Frieds has the Artellas Posent's, tox less that up has soudd that these by the Tere Living Paster and the Person of Atlant 1810 appear on a see Schools by the Qualrate Parent Dilument Says, ARY (1245, etc. b), See a -the letters on com-

^{*} New York, Boker ART 1425, son 1 Athens, 1797 AND stay on the Astern Chic AND come on the Cl. about the Boursquet Property a helything to New York. tax steps. ART rary, no. 5, rearning of the of worder

⁺ Transmin, 020-22-3. ARI 535 (6:42)

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^{*} New York, parcy, diff. tent, no. 4.

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[&]quot; Arthurs, 1794 a 26th acres, we I, Ashion 1945. after more on a library again, the read to a

small from of a telephon in Orderd (rears 35, 3) and of a small group of letyth. which Bearly attributed to the Acidles Painter with the rate; they are very close to the parent, but made be careful copies of imitations of how by an artest of the same than any as the Bird Paster " Ast feature 'mistrest and maid except one' whose iconographs a functions a youth and a women stand at the sorth, a stender stelle with polimetre and white orthogon Addition tubular filler, and a preminently placed plemy har. The most possible expographical derail is the endofor which flies about the trents. Fitted are popular with the Salvairo Plainter and with some later plainters of white delythis but not with the Artilles Painter. I know of one other righting by the painter, on a white-Abothe is London with a very similar some (PLATE 16, 1), but a late much outlinbefore in the manner of the painter, Festures on milden in the same content, in the a Asherber by the Berd Peicers (PLATE 39, 3)," with whom Bearbey associated the group.

The first Panter's felythis features a sample staft stells on a two-step have. A route been sported the totals, plantag has right hand on at in a meaningful genture, not unlike that of a youth leading his horse to a strir on a red-figure lehythin in the manner of the Adulted Parter of Late School, FLATE 34-31. On a white legither in the manner of the Bed Penner in Oxford (PLATE by, 41" an middles they around the undermion of a style and are of the youthe st the touth performs a gesture of personal grief; he covers his face to manual to transmit Time genture is found on two cinattributed lehyther," and on both of these the state is a simple than on a step base, decreated only with the distinctively Achillese mitche fillets. A third ocusterd and bity chart with Arhillean patterns features a your performing the same gestures at a torols. There are no Addilleon fillers, but there III on within

U. BIRD GROUP

The section and the following are derived to this contemporation, printing felocial in a test traveled by he, quite penalthy in the same workshop ! - the Paintes of Alunich 2315 ! and the first Parents. The former puinted ced-figure vises in quantity, and their quality as often as half that we unuser how one man could have painted both them and the nor when together attributed to him. The Bard Painter is known easily for his white triby they and these belong to a larger group, stylistically related and not always attributable to specific artists - the Earl Group. The Bird Pointer must have been slightly younger than the Parties of Munich 2375," of we consider his work four, it is because here, and in the

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work of other members of the Bord Group, there are built with arrow of the presenting precentions—the Arbilles and Salesmail Painters. The Painter of Mounta 2555 is not without such a territory, but it is his logicy in the father, much work of the Western Paintery that my min way, more much la-

The Bord Painter in the principal series of the Bort Group; Beauley recognized others - some them the Carleberg Printer and the Penner of Atlanta vyto - but he also printed out that the personalities of these serious are often the town about Red Libythia are, on the whole, modest in one onlines sery ambrique to their cyle of deceasion; purposes torred to be most, refers first and very pole; figures and to be small, rather delices, and shill-the ("LATES 34. J. 46. 2). Processions of the rules, when home, we down or Freman integriphy, settless suspties, at fineral, man after our figures as a made one of which may be a chied. There is little or no crossion in these scenar, they are Arhillman in their quiet and a slyc

The Bred Painter's shoulder painteres are regularly mark, as a the meander, even when the furtire malines are gloss. At the mode shoulder you there is color a hand of eggs or a series of lines. With the exception of this important groups bind painters int. He without cross-sweep or spanded body (contest 230). The heart of the polesters is so are see a "reampled triangle" and observes petals are accommodated. The own exceptions to this simplified I'lls ucheme are the Achillein totally with which we machined the preceding section, and the lehythei from a recordy entered surreplaces harpl at Anarytistis.

The Actober telephotors are attributed to the Arbible Paeter handle I take Beauty's expection that they 'much the emptyl copies or constrom of him by an arried of the expecharacter as the Bard Painter to mann; putting and forecasts on Acadhon, and the eryte is close, but accomplying parallesty Arbitleses is more a There a us quitt and minand some of the figures are fine arrough, but they are less impressive, more included as -per untrice the Bird Painter's child-like people. The simular describes described in the preciding section for the doss or circles which appear to some, is rescould in dilice glase, in the Achillan mariner. There we come over, stand underly, and two describods on the manner of the Arbilles Farmer's more abbonce complex

The Anaryses helythis have not set been published. The following account a burnt entably on the material on display in the National Massaw, Athera, and no dis acrossturns based in ARS' and Family were Ton sarroging outh white being have been found in except years at Amoryson, not in 1970," the other a few years believe. The consents of the burgals and their contents are unforcer to one. One of the sampling had ten bilithel by the Bird Painter, one by the Painter of Marit 2315," and the Plane Painter's feligibles described earlier. The there payeers were acres as and present are tun unrelated. The Phiale Painter is the Arielles Pareir's aringwisded pupil, but the

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Pointer of Atlanda 2115 Sha has Arbillion associations,! and he stands close to the Topping Painter, I adre a himself inflarmed by the Achilles Painter. The Bird Painter's relation to the Achilles Passer is established by the above-mentioned group of hisythm. and his connection with the Parties of Munich 2333 is close: the white lekythed of both both as of they were predicted in the same workshop.

The second sensephages was exceptionally rich in lekyther, white cylinders with figures. or patterns and Mark squar lebyther, red-figures or undecorated. Initially Beauley stringled all of the - white fritther in the Hird Painter; they appear to me to be by the Dad Pairces - essentially fine work of his later period, setting him in a new light, a both in Puniferons the horogeneity of the amoun is questioned, and the large rather fine 1933) is an open; '19333 may not be by the same hand to the rest; it somewhat recall-

the Adullies Printer." The infloence of the Achilles Painter is understandable, in view of the Bird Painter's erbition to him and to painters of his carde, 19313 is indeed like some water by the Act the Painters expecially in the munumental iguality of the figures, and the pose of the women bearing the bundle of storf, a motif found on two of the Achillean-Rind felpiles - her the america serves on the sombit and the style of the palmettes on the shoulder are what we almuld expect from later artists blie the Woman (cf. Phare 14. 1) end Quadrate Painters or the meinbers of the Reed Group, of The shoulder of 19333. is more or this representative of the lekythor from the second succephagus: type-IIa pulscettes with are-shaped hearts, distred in red, and alternate petals in red (FIGURE 24b). The more characteristic feature of the choulder decoration is the rendering of the spandrel backs mercal of the usual single stroke; representing a thin closed bud, there are two or more urples, one of them in red. Polychrome, partly open, buds are very common on Jelyther of the Road Group (receive 24) and the shoulder decoration of these lelevibin is, on fact, the arrest tribilly 'Reed'; as in the meander basel (Figure 54). For the relation of these felother to the Rend Workshop see pp. 38 L; 19333 has an egg hand at the neckring; some of the other (chather have a series of lines, " and one has a zigzag pattern." The some reported the Araccesos tray that is exceptionally interesting - some of the scenes are without close parallel-and a detailed publication would be most welcome.

So worth for the influence of the Achilles Painter on Bird lekythoi. The Sabourott Paster's influence a best illustrated by the Painter of Cambridge 28.2,10 whose four priribured behyther (with most for figures and patterns, If a palmettes with spiral tendrils

or other Name + JOHE 1685 I

* Albert PRESS APPLICATION I " Action 18700 4201" 607 to 125; Merkelly, 5, 30 -4001" 1686, up. 871

3 128" took 194 128. 1. Cr. Alberta, 1915 ALPI' 1272, DO. of Orders, 574.

" ARE SAL, ARE' 366.

eightly coaled in the Saboutoff Painter's transper) 'are very these to the Sabouroff Painter and might even be very late works from his own hand.) They are very like the Sabsuroff Painter's in shape, pattern, and simple two figure composition figure 40 r), but Husley preferred to keep them separate at a composition of the Sidmond Planter's white Lekython in the period of the Bird Parmer and in touch with loss', The real-curof Parmer, in fits simplicity, can achieve a degree of grandens' which is totally lacking in the onoccurrentians work of his follower. The Parmer of Combinder of 2's people would be quire at home in the child-like world of the Bind Painter but then so would some of the people of the Painter of Munich 23334 and the in what I take Beatley to mean when he says both artists are 'akin' to the Bird Painter?

The relationship between the Bird Panter and the Panter of Mirroll 2015 is most easily seen in the work of the Painter of Athens 1914 Two blather have been applieded to him? and two others have been compared." All have man sutines, the shoulder palmettes, when preserved, are must, IIa, with spiral terabile tribits amied. The scenes are innerary and the tombs are simple shalts. The figures, for the Bud Painter's, are "Intle people" wearing opaque red cloaks, or nothing at all, the original man colour favore finded.34 On both of the painter's attributed vanes and on one of his probable vases (Platte 41. 2)" one of the female figures performs a gestion of lament, twice on her knew triave 40. 4) The fourth same features man and youth at the timb in the total third master (PLATE 41. 1).47 An expression of emotion - a display of ettal - not common on Bird feleyther (cf. PLATE 39.3)14 han as a prominent femore of several of the Arayymos fele that? The Parter of Munich 2333 is especially interested in the rendering of emotion, as a his follower, the Woman Painter. The New York Islaties, with montan mananing on her knees, has a false intener, and the position of the very hole on the abounder is like that ed lekython with false interiors by the Painter of Marich 2315.

16. PAINTER OF MUNICH 2335

The Painter of Munich 233510 is a complicated artist; his white-ground vases (all lebather) are good, often very good indeed, but his red-figure vases, which exist in quantity, are

(routh the rion it to Backy pl. 41-* C1 Athers, CV & TIT Id. pt. 1. 1-4 (Tower id. Conductor 28,23; ph & 1 a (Partier of Alberta 1954)

plo R & P (Planter of March 2735)

" Think right it ART- Esp * Albert 1114 ART 1136, ma k, Athena 1211-1071.

MRF sam mile * Herlet, 1454 JERV 1230; New York, 18 122 10.

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¹ CV. 1082 still min 14-15; 1965, tre 102 3; ART 2275; mr. 2 (transmit) Life and High L.

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[&]quot; Author, myst. 1 JEFFE 18452

[&]quot; Patronome, partly open foods are not enterented on surface where Adoption that of Hampara, on 759 ARV

[&]quot;There are manufact figures at manyluse creaters the arms widthers birefus at many and the black francis on some felythin by the Wespan Positive. for states in most outliers, but the removance of " Andrew Margar. American is not measurement framers of these was and * Para aby. this is shown from speni of the Amety that hely then

[&]quot; Athena, 19341 ARI' 1888, INL 5; Allama, 19315

[&]quot; Athene rosse ARV state on the

american very heat? Bearing remindered the white lekythor (1) close to the lare work of the Tracks Painter," and (2) 'skin' to the Bird Painter's, probably produced in the same workthen. We have already drawn attention to the Bird Painter in this connection; the Thamaion Painter's connection is more direct:

The jobs Thanks Phinter's follower, however, worked chiefly in red-figure, if, as it e-come he is the next authorized byttee artist . . . the Palpter of Mirroch 2335. His best works are has where letterile . which below to the others and members of the fifth activity. It is the name grave beauty as in the her you and the Thurston Painter, but tendence and sweeter,

No real-togets believed are known by him. All of his white lebythor have must outline and must be used for the patternwork. Palenettes are 11s (FIGURE 23b) with petals sometimes resident in a director colour from the tendrile, and some of the petals in the more foguire must enfour have entirely disappeared. Several of the 2335 lehythor have false intervary. The proveniences are Airic or Eubocan," and the iconography, with one exception, is functory. The exception is one of the many scenes from child life which new become acceptable in Greek are: mother, attended by maid, holds out a bird to a small boy claid. A child is also the centre of attention on one of the painter's most appearing lehythor; go-cars in hand, a little boy stands on a hillock to which Charon has drawn hit burk; he because to his spether but she cannot bein (PLATE 42. 1). It is the pergrancy of the screet, not its technical excellence, that is most remarkable; other perpers of white Whithor draw better, but few with such feeling. This interest in the readening of emotion distinguishes 2335 lekyther from those of the Bird Group. Compare the \$135 bigither from one of the Anarysans sarcophagic a cemetery seeme man and wereas at the grave. The man is conventional enough, but the pose of the womanbest over, head bowed, one hand laid upon the tomb, the other holding an alabation, as offering to the dead is new. It is a simple and very effective picture of intense grief, rolly expressed. Compare the pose of the woman seated in Charon's boat on another of the printer's lekyther. - A few of his women mourn more openly, fulling to the ground, bombs to head in the traditional gesture of lument." Open expressions of grief are not new - campare the Subouroff Painter's prothesis scenes (PLATE 29. 1, 2)14 and the Phiale Pamer's Anavyteen lebythers but in the last quarter of the fifth century they become more numerous and more intense as more attention is given to the psychological content of art. The Western Passier is not the only later painter of lekythni to show an interest in this new art, but his work is often fine, and it is closely related to the Painter of Munich 2335, and to the Thorston Painter; Bestaley thought that there might have been an actual eruportion between the Thamaros Painter and the Woman Painter. 16

17. WOMAN PAINTER

The Woman Painter, named from the beauty of his women, and their position of menumence in his art, painted nothing but white heighter. He patterment requires hitle attention: He palmettes with munded or sounder hearts and shernate petals orlinered (FROUGH #36). At the neck-ring there is an egg band, or a line. A characteristic feature of the Woman Painter's choulder palmetten is samplicity there are no cross-overs, no pandrel buds, no added spiral tendrils, and the tendrils have full round flowing curves. Compare the elaborate choulder palmettes of his contemporary, the Quadrate Painter (rigune 24a)." The mounder is regularly unbroken by portein squares. Compare the Quadrate Painter's meanders, with the characteristic pattern aquire, from which the painter takes his name. Matt paint is used for the pattern- and tigorenock, in a variety of colours - greens, blues, and reds are popular for the former, reds, peaks, mayers, and violet-blues for the latter. The warragraphy to functory, the prosessences are Atm or Fretrian, with one possible exception -a vine which is said 'possibly' to have come from Meles. The figure style has much in common with that of the Painter of Musici 2335. A lehythus in the British Museum with warrior, weman, and child discusses the relationship (PLATE 43. 1)," Bearley considered the was on "excellent work by the Paster of Minnich 2335 in the spirit of the Woman Painter's The Panner of Monach 2532's figures are usually not so slight as the Bird Painter's, not are they at entering as the Wilman Painter's. Like the Bird Painter, the Punter of Marrich agaz perfers surrouphented runfigure compositions. The Woman Painter's figures, on the other hand, are assignmentaltwo, often three, or more, kniked in a sequence of grand gentures. The British Museum feltythen has the 'bigness' of the Woman Painner and the tenderness of the Painter of Munich 2335. Several of the Woman Painter's scores are compositionally very like these of the Painter of Mimich 2335; compare the pase of the woman seated at the totals on Athens 1956 (PLAYE 44. 1)" with that of the woman of the Anavy was lebyling," the woman offering a libation at the tomb on a lebythu in Carbruhe (in are 43; 2) with a 2315 lekythos in New York (PLATE 42, 2),11 the weamen kneeling on several of the Woman Painter's lokythor's with those of the 2375 lekythorm Oxford. When Rearley wrote There is passion and grandeur in the best of the bue helpthor, " he had the Woman Painter's vases in mind.

⁻ ARE'S THE " Mad Esq. * ART 1212 * ANLAS

[&]quot; New York, bury 1977 rates by spe-

^{*} Fire York, Dy 121 44 ARE 1140 PM. 126. Nam York, squary and square 445 New York, 54 311 S davi' Tibb Its 131

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³⁴ Atheres 20234 After 246th, ron age fer

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^{*} Berlin, 1975 Alel 1971 no. 5 * Cf. London 1915 2-12/2 JEP 1240, pt. 4

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IN REED WORKSHOP: REED PAINTER AND GROUP R

Labythm of the Read Westediop include those by the Bred Painter himself, and there of Group R . The termishep must have even one of the most influential in the last should of the fifth senting at lane a complete of beligation attributed to different hands are comagency with it - among them the Anasysses Lobytton. The Reed shoulder palmetter, and mander hand of the Anarysian lehythis do not to my knowledge appear on lehythis in the find Painter Simulf. His palmetten have been described; his meander, running or stopt, does not have partiern squares. I know of one exception, a lekythor in a projetpullenting in Bade,) with broken running meanders aftermating with infinite aquains; the pattern agone is eracked by the running meander. The same pattern occurs on behydeby the Carlaberg Panaer, the Woman Painter (and his manner), at least one lekythorist Group & (PLATE 50, 1), and two helytheir of the Anarymos Group (Athens 19) to Frience tel and 19334). The Achilles Pareser had alterented meanders and pattern equares, but or a different scheme (groups of copt meanders alternately facing right and left and parson squares depending alarmately from the upper and lower horizontal lines be undang the yearsen (recent 5dy.) The 19373 pattern is, to fact, much hearer the Reed (recent can form than the Achillest, defirming principally in the formation of the pattern aquare. which a not enclosed by the broken running meander; next to the closing vertical of the mainly unit comes a vertical line feating one rode of the pattern square. All of the Anarysis adjusted afrom the second grave), with the two stated exceptions and 19716 which has been remarked," reproduce the desinesse Reed pattern. On the han of parserments, therefore, the Anary was lebyther back as if they were produced in connection with the Real Workstop. Nor is this unlikely, given the points of similarity between Bird and Reed delyther and the relationship between these painters and the Woman Painter. The Book Painter specialized to small lehythor with simple two-figure compositions; the Bend Painter decorated many small two-figure lobythms. The Bird Parnter's most at on the whole, four and more deheate than that of the Rend Painter's smaller believed but the two are committee not far apart in spirit, and somewhere near them stands the Antreases Group-more hard than Reed in figurework, but unquestionably Rend in pattern, with a tour h of something grander. Beauley looked to the Achillean full sing that the Wearon Parates is nearer in time and he is not without Rend affiliabein free below). We think of the Woman Printer as a painter of large lekythed with

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THE sures, the speciety delta? Burnley, The finder Parson (Melingray, Spice), 3 FULLIA'S.

* Action arish Pare 477.

P. Paris 465.

wraturaligue figuress, but a good number of his lebythm are about the same our in the Reed Pointer's and their describes a pet much more supersone.

Before turning to the patterns, the aschnops, and description of the Beed Warkstarp, a word about the distribution of its tupes. All of the Group R Inharles of kineses provenience are from Attica or Ereans. Several of the Royal Israelier, on the other hand, have been found chieschere, one is Gela,) one at Committe pass is Spina, in a nogle-(uppublished) grave, and others from weath-eastern Vagoslavia Aprel from these Read lekyther, the early white lehythin of unspersonnels forevery workyreps, which are Lyoun to have travelled on any significant numbers are from the Tymbus Workshop-s handful current from the cast (Rhodes)," the unst (Indy) and mater home (Augina). Salamie, " and Commit) !! Both workshops specialized in the range production of small, chesp funerary teleption for an under remember pulster, which used more about the nature of the offering than its seatheric quality (proxementor are discussed to po. 1 to 6.4.

The Rend Painter's leleythes are moviely send and suther careleach greekeed, but some are larger and finer, close enough to the brighter of Group & for a works workshop to have produced them (cf. PLATE 51, 1); thopes, players, and pagraphs are similar. Although some large Reed lelyther are in good as sense of the delyther of Group R, the quality, on the whole, is markedly lower, and the pigment, although moder, is applied differently. There are also compresphical differences. In above, as Bender concluded, Group R lefty last are not imperme work by the fired Variate, has are by another, related artist; active in the same workshop."

Matt point is used exclusively - regularly black for the pixtures and red for the figures. Glaze, by now, as limited to the lines, framing the somules bard, at the standles print these lines are a characteristic feature of classical what hely this, regardless of the nature of their outlines, and were presumably applied in the install stage of the case's decoration. Both Reed and Group R belyther have a predominantly red colour whene. Stone have added black, and others love a greater degree of polyclorous, tests weshes of violes, blue, green, and yellow, discreetly applied, Some of the Group R lehythes are no more colourful than some of the Revel lekythoi, and there is no noticeable difference in polycommy among Reed lekythol according to use " Another technical feature should be necessared

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Potterment. Retal potternwork three little and is causly recognized. The Ha shoulder

nalmettes (vision 24), beneath a fine or two or, ramly, an egg hand, differ from those of the Ann years lekythos only in the tendency towards broken boxes, tetalrile, executed in

more than one stroke, often do not 'join' !! beart-volutes, compand of two little are-

spirals, often do not 'join'. This tendency for ands broken lines to the absorder decoration

of Group R lekythot is complemented by a broken, impressionatic line in the picture

nuncl. The meander, turning (broken), attending at two three, or more unit microals

with saltire squares, scarcely objects from that on lelythis by the Reed Painter. The

lekythoi of Group R admit somewhat more variety the Rend meander is const enterpoor,

but there are also long thin running meanders," squared appt mesoders a running

recarder enclosing a pattern square," and once a 'false resember' these terminating to the

centre of the meanuler, meteral of coming and again) alternam with a pritery square,

pather like the Quadrate Painter's favourite square. On several brighten of Group R the

femineraphy. The elements of Reed and Group R sconography are more similar than

disparate but there are notable differences: the Reed Painter prefers a simple two figure

composition, even for many of his large feloythen!! Group R lehythei, with few asceptions, have three! or four! figures. By he the commonest Kerd scene is the west to the tomb.

the commonest tomb is a broad, rather low monument, consider by a performance according

better 4 Moundail are more common than shall steller," but neither is promitted in the

painter's course. A characteristic feature of these Beed tomic recess is the illimiter of

-preliminary shouth. Preliminary shouthers have been detected both on the hisporprodes bhytheres Group & and on Reed telepters, sometimes hastily painted "The process of a positioning shock on a harrily painted lebrather indicates that preliminary the is not of executly a very of careful worken methip. Conversely, its presence on some of the Group R happles indicates that the sames were not painted "spontaneously", at his been assumed from the impremiserate character of their lines,

Although both the Reed Pointer and the artist or artists of Group R use must point for Consumer, there are dead of expression is different; the Revel Painter's leky thor, hape not small have broader even lines (cf. PLATE 47, 48, 1), those of Group R have thomas lucken lines, which give the effect of a sketch, spuntaneously produced (cf. marts 49, 50) Where the Reed Painter points a line, the Group Rartist points several. In doing this he achieve aphone well-put the use of shading. The visual impression of weight is seen times exformed by an almost appropriate atmosphere of himoding thought (PLATE 49. 1) On these litter we have a gloopse of the troubled, introspective mood of the later was years, of which the light, pretty set of the Meidias Painter and his red-figure colleanner cose little indication. The pundercun large-fimbed stated youths on the two best-known lebyther of Group R enougand our intention by the expression on their faces. Even though these two Whithis are not truly representative their monotoentality and moon are rednowledged hallmarks of Group & The Reed Painter's people cometimes look quality and quitless, these of his colleagues look appressed in body and soul.

Acousting to Print, I volume through line, without the use of shadow, was the principal schools who was active in Athens during the Pelepoussin War. Although hore of his work survives, it is not increasonable to look for tome reflection of it, however slight, on those Athenian vascs whose white-slipped surfaces must rearly approximate to the neutral ground of panel and wall. Modern bustorups of art have been quick to associate the lekythol of Group R with Pairbassos," Hampf's pastagonation of a Group R less oles and a Raphael sketch illustrated simply the mender quality of these vascs.? Pliny also tells us, taking his information from Hellemann courses," that Parthason was especially interested in the representation of the face, the born and the mouth. This seems equally true of the artist (or artists) of Group R who the face in three-quarter view, points the hair nearly strand by strand, and purses the mouth in a thoughtful expression. Great care, too, is given to hands. In Group K the hands me as called a vehicle of expression so the face; compare the sensitively drawn, promocesh featured hands (PLATE 50, 1)." with the boneless expressionless hands of the Real Painter's people.

1 Ashana, 1790 GRY 4125) Sec. 1 (8' to 1577). Arbeite, reall AMY apple for a UF to agric. Lorentee, DAY - ART' 1277. Pol. 12 (F H 132)

several monuments behind the principal one (cf. r), vi) 52 2), 17 Years to the topologic the commonest scene un Group R lekythed, but on these 'shadou monoments' do not appear (PLATE 49). (The "shortow monuments" are presumable nothing more than a labour-saving version of the considers view, several monuments being kalendaroped.) The figures at the tumb on Real lelegible are reproduced with monatonous regularity; sected youth and standing aroman, scated woman and standing youth, transfer woman and leaning youth, etc. Scated figures on the smaller lidyther more often than not so beside the tomb; on the larger Reed lokythor they rend most at the north, as do the people of Group R. Standing men hold spears or lean on a staff, women hold fillers or other offerings. A curious detail found on Reed helython " large and small, is the rolled filler,

I Watching stq ARE 1383, 80. 3

pattermaork has largely disappeared.

I firstly Peter and Paper in Secret Street touth party the real files have (noted to ft. Athenn, also, Affil' 1982, no 12 17 in 2, pl. 10).

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bed by a normal, hope bedied the head (PLATE 46, 2). Marie has been written about them fillete, hugely because they have been taken to be 'tublete' and commercial by some with 'On he' briefe a manufacture! Orphism or Pythagureannan in scarcely in question of the place med none Fellists are imposture in Athensia funerary rates! - and in the art of the Fired Poster. In vine patients! and in sculpture (FLATE 46: 3), they are cometimine represent relief, and the reblams streaming from several Reed 'tablets' renabled; their significancy beyond reasonable doubt.

The Rend Painter is excessive in his representation of fillets. They hang in profusion not out on sombsmore, but on trees and reads, even on the six (FLATE- 47, 48). Filler appear on Group R Migdler, but they are not an prominent. Fillers in prediction are reservative feature of two groups of letythos which on the basis of other details can be sharen to be releted to the Rend Workshop the lehythor of the Painters of Berlin 24/14 and of London D 72. The Painter of Berlin 24041 is connected with the Rend Workshop by pattern and pagnight," His scenes of anits to the tomb are very like the Reed Pantey's and the monoments are similar, but the 'shadon' monuments do not appear. Some of he wiman new their hair high in a chignon, like the Reed Painter's," but others wear a plander," like the Woman Parmer's, and in their graceful line, two, they come quite close m de Woman Painter's model. The relation between the Woman Painter and the Reed Workshop is best illustrated by the Painter of London D 72 (PEATS 46: 1)14 unquestions able westing in the Wen on Painter's manner, but also under the influence of the Reed Wortshop, Pattermeet looks more Woman than Reed; honeath an egg band at the mak, the shoulder palmettes, with alternately relevand leaves, are enclosed by tendrals which flue in felt, mond curves, in The meander also assumes a form different from the Read Farmer's neat and unbroken, not unlike the Woman Painter's. The tombs represented on the cases are characteristically Read, without the 'shadows'; love, rather bread monoments with acapthes leaves are rare on lekythis by the Woman Painter (cf. PLATE 44 1). Filters have assured there and in the zir, in the Reed manner. Like the leleythol of the Patters of Berlin 2304, these are rear the Reed Painter's, but better; in delicacy of have need feeding they came close to some of the less monumental lelegation of Group R.10

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"I Were York, 20 aster ARI" \$272, on. 6; Athena SASSY-AWS' 1574 THE SE ORIGINALS.

Towns. Man are that were on a lot state of Japone, In 74 (Comp. By Athena, 1907 (Blood for No 2 september 12. We was a First the Families, With Athers, aparts (1994) 1264, 10 150

The Real Painter taken his more from the made which are shows as reach a sometime. of his hard as the profusion of bilets and the silentees of balenberged monoments. Reeds are landscape elements in Change season (rasta 47.2 1); the Suboundi Paguer Inc. word there earlier. Among later painters of fellother Character is not popular, and the Read Patrors Is one of the few to device much interness to fixe. Charge separa on a resolver of small Reed lehyther- with measurement regularity he derive he had one the water, which is executives indicated, towards a contrally placed reed-tree, in whose "britches" a fillet is regularly festioned. I rote the rater rate a woman approached heating on offering or holding for closk-levking very much as if the had been pitted from one of the painter's many tomb seems. Half of Charon's best is represented us is most on whole lebythes (cf. PLATE 21, 2)? the country part is filled to ords appliced rends. The same bout comes over the same water, to the same crotrally placed reed-tree on role of the Reed Painter's larger lehythad but no this year the Charms scene has been confished with the spoit to the touch (ready 47. 1). The one Charge beloafes of Group It has a contactly conflated iconography a woman bearing alwhestree and backer (like other visitors in the grave) approaches a topole on which a large felyther has been placed (reser to t). From the other side a hamily transformed Charun (still to king eather like a troope to the topab note the beauge expression of the face) draws up his hear, the "back" of which is filled in with stylized reeds. This is the only Group It hely those on which reeds appear, it is also, in the against of Bessey, the closest of Group & Josephin to the Rend Painter longerif. The figures are substantial; their but a carefully rendered and their land. rnirror same eniotion; the lines are rather sketchy - all in the menous of Centip K. The composition, however, it very close to one of the Rend Pointer's laborhoom I London (PLATE 47-3).0

Mythological ministers of Death appear on one other lehythin of Group R. Thurston pursues a wiman in the presence of Hermes; the figure of Hermes is largely effect. (PLATE 50. 2).11 The Thurstos-Hypnia thems does not appear on Reed (apple).11 In Was used by the Trightph Painter, " and was popular with the Quadrate Painter, is who at least once placed the brothers at a rend-tree in (Asonny the large, late belowles by the Quadrate Painter Brazily moved the inflarnes of Group R. J. The Gomes & Ingelor is

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consulting in the consumptive Thomates is represented without his brother, and instead of Soling placid or sympatheter, he looks trighteringly menseing. We are reminded of the Thankes of the Major! this Thankes, in pose as well as countenance, would make a much better Chartes. The object of his mission a worons seems to secoil in horson. but her counterpacts a screen, and her poss may be paralleled on Reed lekythol with Charps at the said visits to the tomb." A woman in the presence of Charon assumes nearly the same pase on one of the lekythist from Anarysmos; the scene is like the Reed Penerr's and prevides possible evidence for 'horrowing' in figure as well as patternwork.

Apart from visits to the torch and mythological representations of the coming of Deads, there are two other types of scene which, as this time, seem peculiar to the Reed Workshop, if not to the Reed Painters' scenes of homemen and scenes of battle (PLATE 48 1, a). Hersender on smaller Reed lehyther rule towards a reed-tree, I lead their horse from reads to read-tree," ride at to the namb," or sat at the tomb," leaving at tethered to a neathy residence. On one of the larger Reed leky their man, woman, and horse gather as the turds.4 The Reed Painter especially liked horses or at least he painted them with much more lering than be did their maners (On red-figure lekyther by the Achilles Painter (cl. PLATE 34, 3)," and on a small, but rather fine, red-figure loutenplores by the Elegion Painter (rear 45, 1),1- horarmen come to the tomb. The appearance of horsemen on lowerphone is perhaps againered, for it is on these values that scenes of combat. because popular from the middle of the fifth century." The earliest hattle fourreplieses which we have us by Herroman; " the Achilles Fainter's loutrophores in Philadelphia," on which he collaborated with the Sabourott Painter, is not much later! Funerary seconds on the trouble res are men sen," but seemes of combot are. It has been conjectured that these Assembleres were commissioned to commemorate the death of those fallen in battle !! Some we certainly fine enough and the recent discovery of a marble loutrophoros with barrie-scenes in relief in the Dischartan Gine cometery in Athensi's tends to support this and representation. Scenes of combat were presidable popular during war years and smitable to grave menourents, public and provine. The Reed Painter may have had such models

partly open basis on the chambler of London, burk to MRI 224, no. 1961. the way the read-tree on Athens, 1435 p.

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emple new 1967' days, yells, in the and all easts send report Sespoles were the privates Supporting a Sight of topy Although relief Expended Sug, and so 72 f. sale-on samp offit man out of There is a horse the following by the thering Persons (Americ, ways. Ligarith was not pl. out.)

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- M. municipal of District Course, inc 1138, pd: 246;

in mind when he reproduced fights (foot and home at a fillst-festoomed rend-tree) on a small number of his larger lekythol (PEATE 48. 1).

There are no horsemen and no warrors on Group R hely that, but one of two leferther from the Reed Painter's Workshop, '. . . inferior work, but hardly to be separated from Group R now in New York and preventsly in the Gallatin Collection, features a fight-foot and home (PLATE 48, 2). The action takes place at a fiflet-footooned read-tree; the combatants look like Group R people. The second Gullatin lobythm (Plats 48, 3) (youth seated at tomb, south youth and woman) possess similar difficulties of attribution. The seated youth, head lowered in thought, arm saided to hold a spear (which desappears' into the pediment of the tomb), appears on other felother of Georg R (rears 40, 2)+ (once with spears 'disappearing' into the pediment), but the man and women, who join the youth, look enough like Reed people to have come from the Reed Painter's own land.

Battle-scenes on loutrophores sometimes take place in the presence of a tombre battlescenes of the Reed Workshop do not take place at the tords. I know of one white lele, thor with a combot at the tomb- a help then in Athern, attributed by Bearley to the minner of the Woman Painter (PLATE 44-3).7 The most outlines are free and now much fided, the patternwork has entirely disappeared. The encounter between two warriers on foot takes place in the presence of a low, bread, acambus-crowned manuscrat- a rather assessed monument for the Woman Painter. The combatants are fully served. This vate has long been considered a want record of the funeral games," but at present we have no evidence

for games being performed at the grave in classical Athers."

An iconographical detail found on two lekyther of Group R remains to be described: large likythor at the tomb. Lakythor stand at the tomb on earlier smes, but they are small. The one certain representation of a large lekythox earlier than the Group R is in unattributed and iconographically unparalleled white lekythos in Ithaca, New York, which shows a sented and a standing youth at a large lebythus (nearly three-quieter life-rae) standing on a low stepped base (MATE 53. 1). "The shape of the lebythor, its inchangue (place outline), and patternwork suggest a date rear the middle of the field contury, although the shape of the 'lekyther manuscrat' with trompet mouth and distinctive handle looks later (see below). The lekethai represented on Group R vanes are emailed, " pudging from the height of the human figures (c. 50 to 40 cm), and actually mand on the base of the tomb (viares 49. 4, 50. 1). Black paint added to the month, rock, and lower body suggests that a painted clay lekythor is intended. On lekythor pointed on lekythor

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represently the rubbing arms held awlowardly beside the head, the bowless supers helding.

up a garreent (or neshing in all), the pose of the figures stated at the most, and the

shrubbery growing about them. Thanks to the Tendyph Pamer's passion for secretic

details, his work to easily recognizable, teachs with tradsplay decises with ny-bears

cotterns," biers and graves with duche, and longe lebyther. Some of the according repre-

sented by the Triglyph Parater are very large. They differ from those requestment on

lebythor of Group R and the Revelstoke Group to the homaton of the mouth, which is

decidedly trampet shape. Some lave painted details in black, and tree therefore, parhaps

made of clay, but others are without added details and are perhaps of more, "The

trumpet inputh can be found on several his that decorated by the Trulych Pannecit.

Neither the trumper amouth nor the trutul moulding at the next, occurs on fely that from

the Heed Workshop, with one exception a large lehythm by the Reed Painter Iman.

seated at tomb; with man and wirenen) in Chicago splate 52, 13.49 both me pole of the

seated man and the structure of the tonds can be paralleled on a lobystea by the Trust ph

Painter, 12 Not so close, but unquestionably comparable, is the composition on a very large.

Likyther its Copenhagen (FLATE 52, 1), one of two members of the Class of Copenhagen

4986, connected not in style of drawing, but in thispe, trimper month, stender neck,

strongly sloping shoulder (with resulded neck-rung), and somewhat evoid body, taperms:

shurply towards a substantial disc loca. - The second lehysless, in New York, although

escentially the same shape, is small (27% cm) (PLATE 72, 3). The parties are not characterrstically Reed, but the style of figure description is: note especially the 'shadow monu-

figure departies is care. The two rases comprising the Revelstoke Group (in the manner of the Women Painter) feature large lehythor at the tomb, with painted details, including figure departies. Both of the Rescheole lelythni are large, one is just under 50 cm. the other is non over. The shoulder palmenes are in the manner of the Woman Parener has the measurer hand in the rooming Read type, enclosing softire squares, described above, is connection with the Analysis of lelyther and their relation to the Reed and Wroten Painters Josephically the Revelstoke lehythoi have elements in commun with the Woman Pairger and the Read Workshop. The women recall the Woman Paintre as does the ridolar. The tenths are his those of the Painter of Berlin 2464, himself related in style to the Woman Painter, in pattern to the Reed Painter. The woman beauting an elabourer and an offering backet, who appears on both of the Revelstoke lekython, is arrian to the offering-bases roman on the one lehythus of Group R with the enclosedenture meander, and the seated youth who appears on both of the lehyther as a popular force in the Bord Workshop."

Representations of large bely they are otherwise known only from vases by the Trighyol-Panner (PLATE 51. 3, 4), who is also in some way connected with the Reed Workshop. His Johnston are large some nearly to and Their decoration consists of two formers simply composed, there it most Tomb scenes predominate, although there are also scenes of gradient, " Charon," Thanates and Hypnes, " The tumbs are broad, and crowned with scanting plants whose leaves are sometimes partly coloured. A few tombs have palmeter anthonia. O Pedimented moramicuts and thadow monuments do not appear.

· Compare the Regulariest Representation Asherm, combined Schythee ART 1383, no 23 (29 cm, AL

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man of med pl art; All' 138; me at 120 5 cm . Il. apply he, and pa said ARP again, no a lay since AE tight, see and pl 14 rights. ARE 1382, on a (4) are. AF 1985 ton and pt. 14 fuft); ART 1982, no 3 tes ver, All vyst see, and pl. 15 left) Southput, KAS 140 From Mry, 'returned to the Trinlyph Phonon of 124' 4, P. Di tita o sout. Die Lityte - has Birth type painte ter-Ited as and recorder, the comparison may be compared with Arthur 1944, by the Carbberg Painter (480) 1500.

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ment' behand the principal scantians crowned tomb. Beauley thought that the New York wave had something in common with Berlin 2463," and I clear to the Painter of Berlin 24fi4 (see p. fi2)." A third large (45-3 cm) lehythos with Reed elements and a similar shape is imamphorized. one of several offerings att an adult's tile-concred grave in the Kenanickon (reate 51 2)." The scene is the wast to the tomb- a broad shaft with horizontal limit. On one side stands a woman (rather hadly effaced), on the other sits a man, over hand on a shield, the * Limmo. Millregarden, na. MRF and a sa. sa.

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^{*} Alberta Tripl (1994), Bellevil 1995, 1995, 1995, 201. to user as all age of Touch Lournah gas

other care of, holding spectra. The poor of the seased man may be paralleled on the Break Painters have toballin in Charge (FEATE 51, 1) and on a lely that by the Triglyph Paintry, Les clear, but comparable, are the peared youths on Copenhagen 4986 (PL) 52 1) and on the Hays Langton in Madrid (Factor 54- 1) and Berlin (Plate 54-2) The patients on of the Kennesekin was in certifier claracteristically Reed, nor clearly anyther the same pattern as the peck-ring is carefully executed, as are the shoulder palmenand the neurane measure without pattern aquires. Great care, too, is given to a few decide of figures och -the min's face, his hair, and his eyes. The heads of both figures are smally pentile, as appethene on the Hoge Lobythol. There is a second 'shadow' monument and a sketcky indicated of terminal Both details suggest a Reed affiliation, Totype of tomb, although his very common in Reed lekythia, does appear,

The slupe of the Keramerkes bleythor is very like Copenhagen 4986; trumpet months moulded rentering, strongly sloping shoulder, high thin handle, and narrow base meeting a sub-term i (miled) from The body or immeres, more nearly cylindrical, acuter the shape of the Hime Labyther. The neck of the Kerarocikos lehythus was white, apparently with were sert of real painted decoration," a characteristic feature of the Huge Lekythoi, not freed on other white bely they? the mouth and toot, instead of being painted black in the usual momer, are redy compare the treatment of the Huge Lekython (see below). Leatly, and more importantly, there is a limited use of shading- skingraphia; on white Shaller shading only occurs on Huge Lehython. The Kerameikon lehython, therefore, in shape and technique stands between the Reed Workshop" and the Huge Lebythoi.

19. HUGE LEKYTHOI

The Huge Lakythof," five in number, share a common shape, technique, and style of decreation. They look like the work of one man in the last decade of the fifth century. There is the five are approximately one metre high; "I too are just under 70 cm," out much larger than the Tragisph Paretter's Targest, or Copenhagen 498%. The shape of the best-preserved examples is a nearly straight-sided cylinder, with triumpet mouth, moulded neck-ring, and substintial food (FLATE 54).11 The proveniences of two are known: the two Phase Lebythic in Berlin were found at Alopeke! (modern Arabelokepoi)! in 1872. The preveniences of the other three are unknown, but between the 1870s and very early

s distituted 44.

above one found its way to Madrid, amother to Paris," and a tried to Headethern's freew Buildy. It is not impossible that they care from Alegele, which despite as proceeding to the heart of ancient Athens (less than own miles fours the Assessor), has visited, Irw attributed Attic vases. In ARF at rates are said to base been found at Alogelet, all bin one white lelighted, in addition to the two Hore Leighter, there by the Thansion Panier, acquired by the British Manager of 1870. The nixth van a letter of Lycanic type (so named from the inscription on the example), was also found in the 1870s. Furry angler's 1885 Catalogue of the Berlin Collector, has two more city. Alopeie was they one by the Triglyck Painter, 37 cm, and one mostrobuted (7) cm) " Both Foregoingler and Parlanks connected the mouthinged souther and the Huge Groups not only because of its aree, but because of a technical feature of the house decorationthings applies su fach according in Plans was the great faces of the painter Apollodorin, and of his somewhat younger as outemporary, Zeuras of Herathan (see Indoor). I News of their painting) survives. We have Plung's words (and those of a few other ancient winers) and little more - a few tantalizing glumpies, in various mode, produced over asseral contunity, of what their art may have been survey them, the Buge Lebellon. The development of things aphia in ancient Greece and Italy has been shaled by Record 4 Hay my porpose is not to place the Huge Lelythou in relation to incommental painting but in relation to other felection of clay and of more.

The shape of the Huge Lehytha is, as we have noted over the different from that of some late white lekythoi (of PLATE 51) and maly item (oligible (PLATE 51 2) 1 Unite other white lekyther, with the near exception of the Kentonika was (PLATE 51 at the white slip has been applied over the entire series, not pier in budy to mouth, neck shoulder, and from The monumental one and the over-oil applicators of alone point stiguest that the potter is trying to attract a client who might be tangual to hay a more model. Stone labyther were durable—therefore over ruitable in the deal and more than to the living. In the face of growing compension from sculptors, home posters and painters sought to revise a lighting trade by emphasing, in hearthry could, contemporary lekythol in atome. The rather attenuated compet usuals behatler by the Tagland Pastroare perhaps nor earliest malicutions of the distance movement, the Lopenhagen depther

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tens date her their de les dendes of the fifth century behyther was bemaked a make a well or car and the stone was did not come fully into live and the branch of Admin Sectory arobitate much before the end of the serhad the term there was necessariable bearing an destructive atherness; of the II Laboration are the passes and passes combains the sculptur, the stone labellar and and the wint to the ment show the neutrons following his protective Home Laborate Blancon has here they and more behalised, were designed to be despised. m be then? Succe of the Hogy Labythy are without a housen, presumably to the class the second in place over a stake of on a stone base. Another curious fractice of the They believe is the amornion of the month; on the more complete excepts, the most a separate from the body, held in position by a pin. The separate tree. milet's a territorial compelient incommitteed by the side and things of the city was 50 per Lights do not have separate months, between they are structurally uninconcern.

The processed of the Hope Lebythol openess measure to the mone models than the from such I from the patronis section as accurations traditional; the aboutlet of the Loutorois be primarie although their execution and arrangement are unwould be deadle of the Body Huge Labythe has rays? like semediry day lebythic, but this o which contribe ut. The other that Hage Labython this two in Berlin and the sec-. Martin time weeks of viole leaves ! Stone lebythis with painted decoration rates process much trace of it. There are, his water, palmettes on the shoulder of a med-Love or femore', " are among the more exemption putterns out in relief and since they appear in Afric Fenerary sculpture printarily on visits distrigatives? and where the seal or folything we are perhaps not wrong to see here a reflectate of metalwork. Show waste demonstral extractly with this pattern certainly likely like metal, as do the minely now alread handles." Large mired waves were probably prized in the rites of death as Sing work in the service of the Sinteg, and if few have been found in convey or Albertan grams of it probably because the living felt their need was greater. Since blythe web parter december regularly have framing pattern bands, meanders, and the B possible feature of all but one of the Huge Lebythia in the apparent lick of

Bidman, 119 L

from the second automore of the Towns of the That Mil. or Was - School Married Married Advanced on Dalle (Dalle St. 5)7 ff. and pin. 74 C. the last key - and Same Marrie 1980, and J. Marrie, 1988 here (1980), 80 f. W. The address married are that by Minney by Balance days the species to the late of cities.

- Of shad, play 374-5.

pureen bander the Basic integrities has an egy and dan pureen at the absolute you," as do the large Copenhagen brigation (read) 52, 17 and some employ red figure laboritor of savings dates. The lack of fracting person banks incremes the already considerable we were field; on the largest of the warm the parties field meld a namely go and with links than a ground lime hear the free. If it were not for the screen traditional element in the Recognishing of those town, we might be sempred to see in them this work of a minaccurating to free penting to a grander orde.

loanographically the Hage Lebythes are exceeded. From of the five feature people at the word, a less broad monument with personnel practice being and authorize were palmettes. This type of monument is most closely paralleled an inlythal by the Trightph Painter, on the Road Potter's large labeller in Change (more property on and on Copenhagen 1986 (MATE 52: 1). On the Madrid (MATE 54: 1) and one of the Berlie Lebythia's youth also at the temb in a velaced passe, looking, upon from the smally profile. face, take a brother to the Group R sound youlo (rules at 1. 1). On the Louvre and Back belowing two figures are in the touch—a more complicated supposition made possible by the greater size of pirmire panel. The standing fectors assume traditional panel and but on states and women bear offerings. The fifth Huny Lebythis, in Botto," is equally traditional in its iconographs -a products (reasts 54. 5), very late deferming from the Subscored Painter's of nearly half a century earlier (re. 12) ag. 1, 20, the best all theprine. the pourtiers, their protours, even the elduler. No approximate detail of the immography of the Huge Lebythm departs from the established white-proceed repermire.

On the base of scripture' and numerical parallels, the Hoge Lebythis base been dated to the last decade of the fifth commy. The min who parents then was, therefore, a consemposary of the soun who parent the labytha of Group R, and but were consenparaties of Parrhados and Zeccia. That one vasc-pareer should have chosen to follow Parriagion, another Zenzie, some altogether likely. The Group R man, the Parriagion, valued line above all; his unertours give the theties of depth without the nor of diadren. The attention which, he gives to face, buir, and cough, on his force power, at enrichin sourced with Pilety's words about Parthasia" art. The turn who pointed the Hope Lebythic, on the other hand, like Zenris, and before him Apolishma, was arracted to alsographia. One is terimically no more advanced than the other and neither gas beyond the limits of other late 60th-century vase-parters working in red-figure.

Pliny tells as that Apollodorus was the first artist to give realistic presentation of

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CONCLUSION

Towards the end of the liftle century white ledyther will by the decommon sensed by be favoured grave offerings (see pp. 133 fb.). The 'end' of white belythes cannot be dated

elegely owing to the lack of systemutically excurated graves. Two meant conceptions to

Athens, one in the Keramerkos, the other in Systamus Square, revealed bee fifth and

early fourth-century graves but with few exceptions they were carelandy mostructed and

poorly furnished. These with white felyther eften had an other family sharide offering."

None looks later than the tast decade of the fifth century! and the fastern for the vest

despite the attempts by artists of Group R and of the Hage Lebythii su review it, some

A passage in the Eccleropasse of Ariemphanes has long laten sized by students of

Artic the pointing as evidence for the deriate of the white being the fine-type but the

play the old woman's lover is said to be 'the best of painters . . . the one who paints Lekythed for the dead. The traditional interpretation of the lines, which is thought to

produce the maximum comic effect, at only one old man on catrying on the dying art

form - a suitable lover for the morthand old woman." This interpretation is not smooth

in accord with the context of the rest of the play. The displacement dates from the law-

3906;3 the latest white lebythee even in he no later than 410,400 b.C. As several points

in the play Amenophunes speaks of Inhythet," ware at the beer and as the grave " but

references are topocal, to an object in augment use. Lely this is a present term, no name

appropriate to the white slipped cylinders with painted decoration then to the agent oil

pots, red-figured or black-pointed, which were used by the Irsing as well as the dead

through much of the fourth century." Armtephases speaks of felythic without qualifica-

tion and these delyther need be neither white nor cylindrical. Laborhus is an equally appropriate term for the stone vases whose shape was modelled after that of the clay

cylender. Stone bhythic were fudornable in Arminplanes, day, and in our passes in the

Ecclesiaeuras he scens to refer to them. In lines (198-1111 the young now, oreliested

rabet late fifth-century rad-figure printers. The totals assumments are as uncertain in

their spatial disposition as is the block beneath the four on the Berlin prothers delythen

(PLACE 54. 2) or the clear held by one of the works on the Laure harthon

things, and the first to confer glery or of right upon the paint brush', and Plutarch call. him 'the first min to discover the art of mixing colours and chiaroscuro'.

Shading in itse form of light botching appears on Attic vices for inanimate objects and tandicape elements from the time of the Bryges Painter. Apollodoros' contribution to fieed painting we not therefore, the 'invention' of shading, rather its freer application, presumably to bring enquires, including men, although we are not told this explicitly Sharophia at Rossof has shown, was used selectively and restrictedly for a very conadjustic time after Apollodores in Greek, Etmistan, and South Italian painting from are not per not, but on the bodies of mer, not women, probably because of the wellestablished sex differentiation shrough thin tones, fundamental to Greek as well as only eather Mediterranean schools of painting. The flesh of women is outlined as lightly relatively the flesh of men-sharfed and more deeply enlowed. The Hoge Lekythor are our collect Artic vases on which this distinction in shading can be observed. Some of the Harr Lebella make more of it than others for example, the two featuring yoursseared in the rough (FLATE 54. t), their heavily shaded chest set off against a white manufewhose folds are barched in The prothers lekythen (FLATE 54, 2) has a balance of shaded mus (note the wrighter on the face of the mourning must) and outlined women. The demand of the Louise leavilus with five women at the temb consists largely of broad first mane of colour outlined and muchaded. The use of shingraphia on the Hore Laborate a record on around with Inte classical and Hellenistic monumental painting, as it has been presented.

The world technical feature of which the Huge Lebythor have been considered represuntaine is perspective—throughout Ferapestive, as Vitravius tells us, was the invention of Agricultural or of Sumo ," a contemporary of Alkibiades" and Zeusis," and like about find been applied bendertly, and not very successfully, on Attic vases from the but Archive period, most often to details of furniture or architecture.15 The representation of thems in spine on Ame value is not very successful because the principles of perspective are not bulb understood, It is a partial, linear perspective without a common vanishand point. The painter of the Hone Lebython is no more advanced in his alterographic than

* Louise CA stylike with end the riest lets. In prill to beyon, stilly like laked, beneath the beet.

by three amornius old women, entrests Zeus-abould the necessary arms to bury his " JAM torre fresh, all Cl. Salah Vorsenil, 142

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I The pass and wider assessment of the party at and in the Plays Lebythal is not assessed in other the SAS- or each displacement Arm red Spire come for any regarded Section of the Toron Particles. the feet of the case of the case of the case of the case of II. Subsequent Constants Finds in Committee Course, 12 ff. and 50 per part on a passed trapped will be now many, from Print, Str. Alich tiper him is a finance in the other heat of Taken. the state of the last of the state of the st

DI J. F. Ration, The Joy of Green 1994 I the state of the special community of the same and tay does not be by night, and their has Polisia. On whom I wall private as were worth in the all lie to hear and figure lef. K. Schufold, Kernicker Vacco I have been done but there, in a said travel to except the Tale Parant's broughout in Averaples (Mines Scientists, Line St. 4212 1115) " all wealt is whom about a subside factor, and a related forground on Barbin three, NA, any 1057th.

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⁻ All least findings only make replacement, Agency BALL SALEST . MES PL COMPAND STRUCTURES

body at the mouth of the harbour1 and to place above it, instead of a lekythos, one of the

old women, blacked with pitch and leaded into position.2

Stone lekythoi are one aspect of the renaissance of Athenian funerary art which began around 430 B.C., when sculptors first turned to private commissions of a public unfettered by sumptuary restrictions (see p. 136.). During much of the fifth century, when ostentatious burial had been condemned, if not legally banned, the white lekythos enjoyed a special place in the funerary rites of Athenians. When the period of austerity came to an end, so did the pre-eminence of the vase. For a few decades lekythoi were produced in clay and stone-the former providing not only the inspiration, but also the model in shape, pattern, and figurework for the latter.3 But the clay vase could not compete with the larger, more durable, stone monument. Soon the small oil pots, which had long been given to the dead, assumed the white lekythos' position as favoured offerings in the grave, and above ground the stone lekythos assumed its decorative role. The small oil pots were essential to the living and the dead, quite apart from eschatology. The demise of the white lekythos, therefore, marks a change in fashion, not a change in funerary practice: the small lekythoi of the late fifth and fourth centuries, and the fusiform unguentaria of the Hellenistic period which take their place, confirm the undiminished importance of oil in Athenian rites of death and burial.

it is to clay lekythoi painted white (cf. CQ) xlm. 39 f. and n. 6) and the inference that red on white alludes to white clay lekythoi with figures outlined in red paint (CQ xlin. 43 n. 39) is unnecessary. Stone vases were secured into bases with the help of molten lead (cf. A. Brückner, Der Friedhof am Eridanos (1909), 71. fig. 43; 91, figs. 56-8).

An allusion to the grave of Themistocles? Plut., Them., 32, 5-6. A. W. Gomme, A Historical Commentary on Thucydides, i (1945), 445 f.

² Ussher, 226 f. Throughout the play there is an emphasis on the make-up of the old women; their faces are whitened with lead paint (Il. 878, 904, 929, 1072) and dabbed with rouge (Ussher, 195). The whiteness is as appropriate to most marble lekythol as

³ Schmaltz, 76 ff.

PART TWO

SHAPES OF WHITE LEKYTHOI

INTRODUCTION

THE shapes of red-figure and white lekythoi have been classified by Beazley in ARV,1 black-figure lekythoi by Miss Haspels in ABL. This section summarizes briefly the Beazley-Haspels classification without going beyond it, and is designed as a guide to lekythoi described in the monograph, especially to those in the following section devoted to side-palmettes. It considers only the principal shapes which were regularly decorated with figures in outline on white-ground. Some black-figure shapes are mentioned on

pp. 143 f. A detailed study is being prepared by Brian Cook.

Lekythos is a generic term for oil bottle.2 In classical Athens oil was essential for life. and death, in the business, the home, the sanctuary, and the grave. Because of the many and varied uses for oil, receptacles of different shapes were designed for its storage and dispensation. Conventionally we restrict the term to a particular type of oil pot, although the ancient Greeks applied lekythos to vases of other shapes, for instance the aryhallos (PLATE 9. 2, 3) and alabastron (PLATE 72). Modern scholars recognize three types of lekythos: Type One has a body which curves gently, without break from neck to base (PLATE 67. 1), Type Two has a shoulder sharply set off from the body (PLATE 67. 2-6), and Type Three is squat, generally without a sharply defined shoulder (PLATES 61. 2, 71. 3). Type One is essentially a black-figure shape; Type Three red-figure; Type Two, although produced in black-figure, is the red-figure and white-ground shape par excellence. When we speak of lekythoi without qualification, we mean lekythoi of shoulder type. Lekythoi of Type Two are divided in ARV into two great classes-standard and secondary, secondary generally being smaller, less careful versions of standard."

1. THE ESTABLISHMENT OF THE STANDARD CYLINDER

Some time in the second quarter of the sixth century lekythoi began to be fashioned with distinct shoulders7 and this marks the beginning of Type Two lekythoi and the beginning of the end of Type One.8 'The first shoulder lekythoi retained the mouth and dripring characteristic of Type One, but by the middle of the century the Amasis Painter decorated a shoulder lekythos with a simple mouth and a token drip-ring which is little more than a thin raised line. The Potma Theron lekythos in the Louvre (PLATE 1. 1),9 which is early in his career, has linked lotus bads on the shoulder and a picture panel restricted to the front of the body. The former is a characteristic feature of secondary

1 ARV 675

530 H.; Agora vii. 150 ff.

. G. Richter and M. Milne, Shapes and Names of Athenian Vases (1935), 14-17.

The etymology of lekythur, proposed by L. J. Elferink (Leleythen (1934), 21 ff.), is rejected by II. Frisk (Greechisches etymologisches Worterbuch (1961). Lieferung 12, s.v. lehythin, p. 116).

^{*} F 1. 1-5; BSA XXIII (1927-8), 187 ff. (Beazley); ADelt xi (1927-8), or ff. (S. Papaspyridi); PW, suppl. v (1931), 546-8 (H. Nachod); EAst iv (1961),

[:] Agura xii. 153 and n. 16.

[.] ARI 675.

T ABL 7.

[&]quot; Ihid b and ch. 7-

² Louvre F 71 ABV 154 no. 49.

to retain the fifth section; the latter of almost all later Type Two lehyther. plad from red hour, or agree ground .

The stought liberther developed stought through the third quarter of the over The stoller loss of the period by the introduction of the new red-figure carl ichard in alors. The first tylender folg ther may have been decorated in red-figure toware to accomple appearing together but our earliest examples are black. from Diffe surfar shocker Hayther, whose hode topered sharply towards the base the new littles of columber those is more straight-sided; the base meets the foot in a full rouse these There is uncertainty of profile in the earliest compiles," but the shape cathonic unrith The extinders pointed by the members of the Leagros Group (PLATE at come rise to the ration embitmed by the Edinburgh Painter, and it is his anapeand proces and red from through the Athena Paintes and has Workshop. But the a Subtrem on the only type of leby that inchanged in the last quarter of the sixth century. me acceptation Scienced exclusively in black figure.

Conservance members of the Kerameikos, less than certain that the cylinder would mon anountiled success, runnously produced 'compromise' lekythor which retained the start is current loss of the eather shape (PLATE 3, 2). A Compromises wary in June, a souday to the degree of the painter's conservation. Generally earlier frompromos' are more incorning, later ones are more cylinders. I. The experiment was shortfined The Edinburgh Pumper is one of the list to decorate this shape, and his bonisfrom a Weylbar read to be once speeder than those of the older Leagrans, for instance the Achelor Fanter, " The compromos lekythus was a black-figure shape, and until recease the only red-figure example known was the cock and here lelaythes in Oxford featre 6; 1) " Now there a snother, and both are described in some detail on pages 123 IT

Each me-figure lebrator," although few in number and roughly contemporary, are rafficently swied to reveal the bands of different potters active in different workshop.

the same from the part and other than the death burganes wer to have different they be to be a still up.

par a how between the extended tilacle-farore com-The bear and a mineral share two a long flot opinion and the restricted fields of reddings are and sime detains of endrical shape. It is worth abinuthe same to the case perform during the same perform fragillar are not decorated on the tack, top foliation of the I local Notan Croup are

the a war and the state of the arms from the manager for more any exceptional place, whose com-The second of the second of the parties and the second of the parties and the second of the second o transport of the state of the State of Phonograph of the State of the Surg (rhobar, wild)" tay, no. 200) is specific example.

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" Early wit form tibythm 4'A 16; Chi 21, Ahl,

On whom Whyther with figure descrition in putting says have been made a sure of the same of the same and the same Departs to the same of the

> " Heaton, 22 101. ARI '25, no by Tirracuse, shiply, A\$60 16, 500 L

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Some are the first red-figure examples of thorpes which soon become enableded in the new style's reportoire of shapes, for instance the standard cylinders of Gales (racte 6. 1), and the group of lehyther in various techniques from the Arbena Painter's Fronkshop (see pp. 23f. and FLATES 12, 23). Others are unlisted examples in red-figure of essentially black-figure shapes, for untance the Omophide lelyther (PLATE & 3) which in shape is related to the class of Athern 181 (see pp. (471) I we others, the Agreement arraing, and Boston athleten lehythol, seem to stand before DL, the characteristic shape of the black-figure Sappho and Disaphos Painters, which was decembed in saidine, or semi-outline, on white-ground, our red-figure (see pp. 80f.). Even though the redfigure technique had pushed black-figure into the background by the end of the with century, the market for lekyther decorated in black-figure was good for some time, but these fifth-century black-figure lekythor are almost evidous exception small and unquestionably second-rate. The major work is now heavy none in red-neure.

The Edinburgh, Theseus, and Athena Painters are the last to decorate large-cylinder lekythor in the black-figure technique (see pp. 14 ff.) The only other large black-figure cylinders are the exotic BELs of the Beldam Pointer (PLATES 18, 70. 3, 5), and these stand apart from the cylinders of standard shape, and are more important for rechangue and iconography than for the perpetuation of the black figure technique (see pp. 84 f.).

2 TYPE BL

In the workshop of the Athena Painter, a personal semion of the Edinburgh cylinder developed which, though occasionally decurated in black-future, is essentially a red-figure and white-ground shape." Without the characteristic Bowdom palmenes on the shoulder (see pp. 15f.) BLs are not easily distinguished from other telephon of standard shape (of PLATES 12, 13, 14, 15).) The neck is black. At the join of neck to shoulder there are enclosed bars," not the more usual tongues of early red-figure left that of standard shape." The shoulder is reserved Reserved shoulders are characterists of secondary lengthen. but also of two groups of standard lokythm. (1) these by the Achilles Painter and bis followers, with three elegant black palmettes (see pp. 41 f., PLATE 14. 2, 1) and (2) the se of the Klügmann, Dessypri, and related printers, with five sob-Bowdom black palmette. inelegantly painted (see pp. 15f.). The foot is reserved and often flated in This is a minority form, which occasionally occurs on lekytha of standard type (d. PLATE EZ. 1).

The Howdom Painter is not the only Painter of BLs vior are all his lekythor thin shape, we have Plant Class and A'flatt by him. Same of the painters decorating Blas stand close to the Bowdom Painter," whose workshop must have been large and influential. Black-bodied Bowdom libyther (PLATE 67, 3) are described in Part Four.

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⁻ ART Dec.

series which levils well to extended porcessions. my ne wall the man and the man income parties with a contract to planted tive the finish proper pand than I by plants the service of the Agent Month Section expends the rest in the the development of the plant for the state. April P care services marks a are the domina may be from Agrana Alba just in a Price is an and in larger from the property of the larger than the larger or follows believed ART to F to comb to

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3. TYPE DL

Di the Bonders Faster's type, can hardly be clossed as rither standard or secondary The first examples are true entaight-sided colonders (ex. see 69. 1). The body meets the foot in a full round curve. The next and shoulder are reserved. The mouth is a rather deep cap and the hast in two degrees, in partly reserved, partly pointed black . DL is tend-then there, but it is also the result apportant of the shapes decorated with figure and palmeter on whose ground (state of 50); these spic-palmette lekyther are a speciality, it rule on investment of the Diosphen Workshop (see pp. 9615.).

The Hapels considered the petternal pressure decorated by the Discipline Painter and his parties, the supplier Painter, "many abupes of the mirly red-figure arming televiline in Aprigonal (PLATE & a) The Agriceore Warthly is a supering evlinder, with despecting could, promount hip, emerred mick, and foot in two degrees. The subject of the pursue and which encircles the vase," recalls the Kleophesdes Painter, and the patternment of the red-figure Janifely recalls the Berlin Pamter and his circle ! The race has been amplemed to the Terpaulos Painters who like the Dunist Printer was associated not only with the Mark-Squier Decephor Westlahop, but also with the revifigure witchings of the Berlin Painter. A red figure simples in St. Louis (PLATE 55, 2), 10 ambated to the patetter, is, in principle of decumition, a side-palmette vare, the elaborate tamile forsile some to the front, to ferme the single figure, a macroad. Vases were sumlarly decorated by the Puront Painter.17

The Sapplie Panner's heart's come elemento the Agrigento-shape than to the Diospho-Pauter's They lead to be follow and squarer, with a shullower mouth. Apart from these may eliptice, the capple Pareter also decorned smaller fekythor, with long meck, that abouider, sharply aspering body, and simple dest foot. The shape, I which looks like the Supplie l'ainter's own invention, es called Limit Lion, after the most usual decoration on the choulder ?* The Lattle I ion is almost exclusively a black-figure shape; " a serm-outline example, year the Dissploy Passeer (et. ett. 59, 4)," is mentioned with side-palmente Saltathon

The Despher Pancer's lehythe tond to be shower than the Aprigorate lehyther and their of the Supplied Pursier ! This is the DL of Afri, not the fuller shape of the Supplied Pances The little (PLATE CS, 2) amor close to the standard cylinder to profile, and these

- But mit top, different to the - 492 76 - Bay St. L. A. " to ministration of the party of the

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to have the baydre are also deleted in their restricted to the ore ported black without figure droman All very See pp 140 f

to Linksty, M&B and MIT yes, no a. " ARL YOU AND PE 36. 4.

are the vases that the Diosphus Painter decorated such paintenes and figures," or exclusixely with palmetter, an a whose ground Some of the Dauphon Painter's latest lekether are slimmer, with desp-cup mouth and a degenerate form of the long-bad than on the shoulder. This is the shape taken up by the Hamson Painter' and decorated either in black-figure or exclusively with pitterns (see pp. 190ff).1.

4. TYPE PL

P1 - the Painter of Peter Palais 196's forwante type (82 trr 28, 1) - it related to DL, the Supplie Painter's version, not the Dicaphos Painter's, and the Painter of Pene Palais 136 is 'akin' to both the Supplie and Dicaphes Panters. PL is not a black-figure shape. After DL it is the most important for side palment belythin and the popularire of this type of decuration as easily enderstood in view of the shape's connection with the Diosphos Workshop: Side-patientte lidythin of shape PL (PLATE 61. 1) tend to make more use of outline, less of silherance, and a number of the white-ground PLs are decorated exchangely in the notions technique (see pp. 102 f.). There are also red-figure PL-1-among there the Salsocooff Parity's see Honolula with claimant middle florats (FLATE 28, 1). Most of the paintest of red figure PLs appear in be related in some way, as we might expect, more the wase, in its pure form, there not been to have been produced over a very long period of time."

PLs are penerally small. The mouth is shallow and straight-aided. The neck is long. and the shoulder is nearly flat. The body tapers alorphy towards a sample disc front?" This description is almost an appropriate to the Little Lions (cf. exatt co. a). Little Lions are a speciality of the Sappho Painter and PL derives from the Sappho Painter's version of DL.

PL, as we have said, deriver from the fuller from of DL, the Sapples Pentrer's version which stands closer to the Agrigento arming lehyders than the DL of the Diosphies Painter. The Agragento lebethar (FLATE b. z) has a deep month, coverd profile, promoster tip, and a font in run degree. Another early red figure lehythan, the Omophile lehythin III London (PLATE 6, 3). If has, in addition to the Espering both, the simple mount and foot which are characterism features of PL. In style of drawing the Champhile lokyther comes close in some Parantian kyathol " on shape to the lebition of Class of Athens (\$1.10 The shoulder decoration is in the tramper of the Pitare llis Penner! - the chief proportiont of the old-fashioned broad, sharply typering lekythor, in the wake of the new cylinder." which was consurered with the Class of Athens 551, in decoration as well as shape (see pp \$471). If Beatley noted the resemblance in shape between tolyther of type PL and lekythes of the Class of Athens 582.17

produced in the long grow and gree-2 754d 410 F or Knowledge, emiliate while See Hard, Billion * 16d ren ! (Ad- 1227) . IBL ris m. (a) to TANK with me in H JAKE SA. FO. with your and po. 35 2 of Smill high 11 182 011 is that give 1 fluid 1111-+ Black and modific at H mad set by to be sent to a ARY tee-" ARP' Are, this typic flow per I NOTED MIT NOT THE ATTEMPT * Home by their the had the ray " AND ROW ! Most of the passe book as if they have

5 TYPE ATL.

ATE is a favourity shape of the Alachines and Tyrobox Painters (PLATE 21), and is related built to PL and to DL. As the body of PL topers less and as the mouth deepens, the slope he more examined to the commoner type ATL. The more cylindrical body, the deeper mouth, and the fact in two degrees connect the shape with DL. The cylinder tends to be stender, like the Discipline Patrice's later shape, taken up by the Hairmon Fanter The small colya-mouth leaguest described by Miss Haspels in connection with the Cultum not Hamain Punters' is one of the versions of shape ATL, as it is recognized is ARL Mas Haged connected the Tymbes Group with the Beldam Workshop nor only in share, but also in decoration. The predominance of funerary scenes on lefeyther of the Tymbia Group is perhaps also a result of Beidam affiliation (see p. 83 n. 4). Significant in this created the Fymbox Painter's resemblance to the Inscription Painter? another printer of hinesery scenes, related to the Beldam Painter and his workshop (No p 40).

ATL is a medigere and a white-ground shape. Among ATLs there is considerable resists in shape and quality. Those which come closer to DL are finer, and not infremonth larger (green at 1, 2). A small group of these, red-figure and white-ground, has benicomposed with the Flying-Angel Painter (see p. 34 n. 12). "The neck and shoulder are perved, as on all ATLs, but the shoulder is decorated with palmettes instead of the nurs qualifigenerate buds or tays. The five black palmettes, beneath unenclosed bars, are stronged to a system like the Bowdom Painter's, Earlier ATLs are roughly contemponey with the Bowdein Painter's period of greatest influence, and one of the whiteground ATLs coopered with the Flying Angel Paimer was buried with a red-figure Bowden left the of type BL to a grave at Ciela 14

A large, fine, white-ground ATL, recently on the Boole Market, has been attributed to the Airchiters Painter (FLATE 24, 2). Although the Airchites and Tymbos Painters we members of the same workshop," they have markedly different characters. The As-hines Painter's felt that are red-figure more often than white-ground and their consumply is not functory. 11 In addition to felythis be painted vases of several different shape including cups." His choice of shape and his iconography have more in common with the Carlorube Painter than the Tymbor Painter.

The Tymbes Group (restrict 22, 23)11 comprises a large number of small leligibles.

· diff was dealt as down, and it amordes in the capturent, Gala, no number, MRT 119, her J. CHICA W WINTHO THE HEAD AND AREAST ARE THE LOW AND AND ASS. 137 (60 Jm. - AUL sta - Date that the a " the raid any on * Bed Wil - CZ Capathagan, rest, AMP at a set -

Não 1946, 596 (16 7 cm) ANT 31 E C. 709.

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" ARP THE DO I'V be, and Para 400 Junton PERO PO 179 (p. 94 17 570).

" ARI' 709, 781, 722 E (Group of Atheir 2025) 753 AUL 180

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produced over a considerable period of time and decorated by the Tymbos Painter as well as by other related artists. With very few exceptions the folgillon are white-ground. The earliest have plaze outlines, the later lelegthor have nothings in place mixed with mate, and the latest have must outlines. The wonography is predominantly functive, and, despite the shockingly poor quality of the drawing exceedingly interesting? The poor quality of the draughtsmanship is matched by a generally low standard of porting; the work is coarse, the profile is slack, and the propertiens are heavy and unattractive. The usual shoulder decoration is harrily pointed hars, which sometimes look like desenerate buds or rays, a palmetter are virtually unknown a

1. ANS. 253.

* That 765, now 65-6 and now 1-2 ('must'), 704

* Had 751

* The Tember Crosp LaRY and in 1866 to reco-Person and f.), and under 200 hours already all helything has been disided into three subgroups in Brusky LAND year (dissees by the Tymbes Paintee the same in his money; (in) late prod cased the seriams. The die on a based partly on technique (giver in the place and matt on (iii), and more in (iii)! and partly on seyle. Roughly half of the same, with few enlaptions white telephon, are by the Tamber Painter him of Less their were third of the lelythm feature a might female (women, Ir a. Nike) in the morner of the stearded in several respects to it represented allow Carbrule, Anchors, and Bowdon Painters, The rest have t rob stem . The momon-of mo-I often tiple . 15 1) sented is the round mound, or typical from which the pointer take his name. A popular to store of combinity. the Typolog Painter in the Unberger view" in Supply in framed author the rotton of the mound, it is not always clear whether the figure is mount to be in front. rd the me not as made or let AMI my and pp. 714 nes as a 250 no. be). On or least one of the years. (London, D'ye ARL' yes, an he mare an all a figure seems like a corpse (Cf. on invatishanid belyibre in Tolongen IF 67. Waterwey, pl. 10), the head of the betten the Tobinger Rhathin true be compaced with the wors fating with unber only found in a years to the Kersmeiker (ADelt me trong). It ple you'l Other tomis monuments a presented an these hely of a pochale stefor and her der toming eres which comprises have figure stepression tel. ARV yes, mm 1 9-0, 11, and pt 754, no is treate as a)). There is also a ophine menument (Athere, 1885, ARI 755, m. 40) which is net certainly foregray. The fashi a for sphinces on graves had proved See to M. A. Richard. The Archard Growniczen of Affine (1961) & f but they are comment subradiers decigation on late little and fourth commispercentage See H. F. Con Janua Phillip of (1-00) by, and no. 16-16) Lisually one fame arande breads the nonlinear meet often a women who amanines less has bair (AHE 755 no. 10-1, 756 No. 67) or falls to the ground in grief (ARV 755, no 10). The troub charging with drawn sword on one of the

Member Phys. York 50 spanishy, ART 187, no. golis a configure of your science: the possib pure, our wide spent or sound (ALC) and non-160, Sor and the please Proposing to the number #602" yes, too, \$6-41. A accuraexample of confuse avolves the aratra woman LANY tip, per 15-7), the scoted warning in a temb (ART yes, non-5-ye), and the artised re-mousel that tionen (Carried, poplicial, ART and my 12 POATS on its Two arrass on likeries by the Topping Printer full put high these embedding the Oriental society (Cab. Mail and the ABI THE way on and than a JRV 746. non for 41. The Orientall are discribed on a 41 ft. 5. The Charge differs from others whose his time to a complete basic intended by a wide suffici relate

Tutes in the margar of the Treatme Painter (4) are all where telephon country filts in mimber. The some wearby in pred monantly foreign; and the compenattura are very like three of the Tembes Paintie. although function resources on september more often, "interior tunes has after Only use of the White require equial nettron, the case in John LARY 750, but 44) with Harries at a pulse, chierrong made. The scinnersplay has not been assufactorally explained. The traditional interpretation (7HS as Druce, too ill Harrosoph that we have been a regresentation of the resum of the souls at the end of the Authorizens seems withheir

Later products of the Worldbur (in) comber port topder fifty all where Whyther with as non-spenish in alread an inverty functory. The congruences once times carruelly unchanged but interes we've are no longer come o and there a present radiery to the trees of monumerous On one trhyther a wearon stalls between two makes (Athenn, 1926, ARV you me u). on another she site in rocks, her head torsed to gred storted roug 4461. dKV tid no 14). On one of the foliables a error rider a force to the trapic (Winchester 45 AND 262 OF 121, 000 pp 641.

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" I'm. 1 pp. 110. 0.

& TYPE CL.

CLI with the sale to per's consente type of helyther (rearr 61, 4) d The upper body " of the last the last to the same and the same to the out (more) a marret, pushed in neutrino two degrees. The neck and shoulder are mental. Die shoulder case should und in decorated with histily painted rays, beneath content has The mark to be shallow and rather attaight-sided. Some CL: are less, not intered and ampricult decessed; others are small, popule farbinned. mi called demand

The a continue stage even more than white-ground which is pethaps not not prime once the Carbridge Parties worked primountly in red figure on a great variety of days, exhalors a confidence marries of cape. Our earliest CL, in red-figure, a vase in agricule application," whose with of figure drawing is in the manner of Dourts, especially of the Cartestine Printer, whose red-figure files bear the inversation Downs (see p. 20). The Ladgedo Tarmer december some BLE and the Bowdom Painter some CI = " The Parties of Las are red figure, the Carbridge Painter's BL's are white-ground, and has long dozen. Bendon palmetter also appear on the shoulder of one of his whose Islandon of standard plane?

The non-graphs of the our LL delpths is not functary. A single figure, usually finals, is more to the " A group of unattrained and figure C'La" is decorated with an and specifical with other agrees 14 Similar und Ighythor of other secondary shapes have toon amound to the femalest Painter vane to the Juanes Painter. " Both painted CLast and head believe (see pp. 10s, f.). The leaner Painter," like the Carbruhe Painter, was care assessed out, the Behlen Workshop,"

7. TYPE BEL

BEL. is the good work years and secondary shape (rears 15). The number of examplea copolition of all of these for decreased by the Beldism Painter or by artists of levely associated with her, walfan a short period of some. Many Happels disted the earliest BEL (the Beldam

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- and on a red form Adams of those CL to Cape Trem six with any, we tall a cover planning with n The Real Control of the Company of the Annual of the Age and the Julia on a red figure A turber of shape C1, or Carlo-
 - G. Jither Market, ARC 734, No. by Corely to racks on the sales a special of ways to
 - " ART 677, no. 14, 1175; Phril 403.
 - THE BELL POST 176-50.
 - True Dog man gir-Cu
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 - " mad for or still L. span, Plan you - ABL 160
 - 382° 675 330

Painter's runne wase in Athens, around 470 a c - BEL, is a winter-ground chape, unitedly decorated in black-figure, later in number. Despite the small number of examples BELs. are important to our study because of their sechanger, antegraphy, and false interiors.

The shape looks as if it were one pomer's personal version of the transferd exhader. BELs are large and well made, with a presson amount of white slip, not only for the body but also for the neck and shoulder. The neck is decorated use an its-bury. tendrily the almosides with palmetter," where arrangement varies according to the technique of the vacus (see below). At the join of rick to shoulder there are burn, enclosed on the top only." The mouth is drep and rounded, the neck in long and the abounder trees sharply. But the most notable feature is the angle formed by the join of shoulder to body: instead of exciling out at this point, the body curves in ! The walls of the vise are nearly straight; apart from that mode, and meet the fact in a full wound curve, as in teleption of standard thops, Characteristic too in the series of sat several loss on the lower body. The form of the fact various tente are simple governed thee, " takers are flared and pointed in imitation two device. "

The earliest KLLs are fully black-figure and their shoulders bear five pulseurs in the Athena Painter's favourite acheme (ricean rea) Larer III In are semi-sathree or eaching and the shoulder palmettes are modified (stores roll, c) the number of perals a decreased and the space between them is increased. This eventure admits red for the alternate peads (now faded). The characteristic feature of BLL shoulders, regardless of the desposition of the palmettes, is the tiny are sendials which spread from the larger sended liability palmettes. The Beklam palmettes and twy are tendrals are found in the latest work of the I besens Painter, if and some of his in indees some closer to the Belsham model than to any of those of his colleanie, the Athera Painter. 'It is prouble that my Thomas Painter's tradition of funerary aconography within the Theory Atlana Wartabay also influenced the Heldam Pairmer

The reonography of the black-figure BELs is not forerary. The semi-confine BELS feature tomb scenes (PLATE 18, 1) -and one of the matter BULS (PLATE 18,

N LABOR AND

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ARL 130 ft. Man Harpels also drawn offere a " the description also of the Bulden Paster's delicator. total of they of known programms have been been to I real of Little of the Company of the Little of the Company of the Little of the Company of the Little of the

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It? These bentles have all the extented elements of the tomb scene as it appears no to a stre led the contrator fillers, wreather, and Irly whose one broken at the grave In allered to bear a costs, two of the white-ground BhLs are decorated exclusively

and prome team to all the pp. res ff).

Most on the FEIs deceased by other painters also have tunch scenes. A proup of Service de Crisco Fancer, he pente confired in second white (one with a more marganish the mose of the Intemption Pointer, who decorated at least on-Educate ETL share (YLITLAN, 111), as do two by the Utroche Painter, whose style of brance ato nee the Cubrate Panter. Second white is used for the tomb on the my FEE by the Patric of Landon I/ by Printe 18, 3), The use of sepond white [a] the street by the but my for family first, is surely meaningful; the whore probably element the the measurement is not of word but of marble, at were the finest of the more wray presence. Our of the unumbuted BELs with a tomb scenes deserve. gold the law for the arms are myresented sharing a common bases (as do the moreone the Anaryses begilker by the Painter of Munich 2535 and the New York Meles in the Youn Planter (exert play)), and in the space between them are inscribed

False morains he tire known from Beltom beythod! BELs are large and expensive will The address of a small interior chamber (cf. PLATE 35. 4) enabled the living to and the dead. If later, very large, white Elebrate per boy take reservors it is probably because the wave is no longer designed presignily at a prome for our Pastioning a vese with an interior companies in the the ide day course on mil was other porters began to make them. The shape a the same mapuals (which can be determined by X-ray photography) and the

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position of the all-important went hole (which permaned the vise to be first enthour breakings vary according to different powers. A south of tales improve works take to a step forward in our knowledge of poster and painter relatestalage.

8. CHIMNEYS

The last secondary shipe which we shall consider in one of the two upper of smaller tolython produced by the Beldim Workship, Both are carried after the shape of the month; the talve or cup-mouth lelenther have been mentioned in consecues with those ACI. The channey lebythis (PLATE Og. 2, 70: 4, 8), Elsy the large BEL is a currous these with limited population. Apart from the fieldin Finites Lopell, the Empirion and Halmon Painters are the only action who specialized in them. The Emporary Painter's chimpiers are like the Beldum Passer's the shoulder a steep, the body is thought aspend. and the concave foor is printed as unstation two degrees. Harmonian chimans, on the other hand, are nearly tylindrical, and the shoulders are quite fluct the change is not a red-figure thape, not is it popular in white-ground It is included here because of the small number of white-ground examples described unto side-polymere (reser by 2) see pp. a set) or exclusively with patterns (runn to. ", we pp. 151")

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PART THREE

SIDE-PALMETTE LEKYTHOI

INTRODUCTION

Sine-palmette lekythoi (cf. plates 58, 59)—the name is Beazley's!—like many of the vases chosen for study in the monograph, are relatively unknown, and, in a survey of Greek painting unimportant. For our purposes their importance is considerable: not only are virtually all side-palmette lekythoi white-ground, but the florals and figures on the body are often combined in such a way that the work of one hand, not two, seems assured. Side-palmette lekythoi are, therefore, one of the groups of lekythoi on which figures and patterns can be shown to be closely related, if not actually painted by one man. Another group consists of black-bodied lekythoi with figures and florals on the shoulder, described on pages 122 ff.

Side-palmette lehythoi are not numerous. Miss Haspels drew attention to lehythoi decorated in this way, especially to side-palmette lehythoi of the Diosphos Workshop,² and Beazley included them in ARV.³ In this section side-palmette lehythoi are taken by shape, and reference should be made to the preceding pages in which the shapes of

shoulder-type lekythoi are described.

With very few exceptions, side-palmette lekythoi are white-ground. The palmettes are black, and black is sometimes retained for detail, but outline is more common for the figurework than black-figures or silhonette. Added colour is restricted to touches of red or purple. These vases were first produced around 500 n.C., and most date to the first or early second quarter of the fifth century. Side palmettes are found on lekythoi of most secondary shapes, including the near-standard BL.

1. THE PRINCIPLE OF DECORATION

The principle of decoration—florals framing a central figure composition—is borrowed from contemporary vases of other shapes, whose handle florals are sometimes elaborate compositions extending towards the front or back of the vase, framing its figure scene (cf. PLATE 55). The florals painted beneath the handles on clay vases often look as if they were derived from metal vases, whose intricately worked handle attachments decoratively conceal the rivet holes joining handle to body. Handle florals were painted on clay vases in the East before they became popular in Attica. Fikellura amphorae are perhaps the best example; some of these made much of handle florals, which occasionally frame

ARI' joo ff.

1 ARY 300 ff., 1643 f.; Para 156f.

"Semi-outline" is not as characteristic of side-

palmette lehythei or the classification in ART (300 f.)

2 Jacolestial, 23 45 ('Cludeidian' and Fikellara)

^{*} ALL stoll; of Furrbanko's 'scrolls and palmeter' (s. 29 H., A. I) and 'vases with socials and large palmeter on each side of the num scene' (s. 50 H., A. IIIa).

^{*} Herlin, 1261, ABL, 198, no. 2, and Roston, 93 toz. ABL 198, no. 3 (Cactus Painter)

suggests.

6 Cf. Jacobsthal, 39, 144 and pl. 21 a-c. Metal vases with elaborate burolle attachments are described by Jacobsthal (Rionandmahelkamen (1929)) and Mosa Lomb (Ancient Greek and Roman Bringer (1929); cf. white-ground nunches, Sondarliste G. po. 76).

a court figure compound facultation and the handle florals and distinguished the transport of the parties of the two and in principle for the beneath its type on the resolution of the into, and in principle of decoration doze to the metal prototype.

That to me ment processory or a small number of lekyther, black- and red-figure, but the the of amount out here bein more common on lekythoi than present evidence papers have figure examples have been cited by Miss Haspels; a few more are saided her. Jon block-house stoughter lebyther of special type in New York, t which Bushes thought recalled the Wrants Printer, have palmettes, base to have, beneath the history the one of the lebyther the tendrils of the central palmette terminate in four trees palmeras (enume 130); on the others the tendrils of the central palmette terromante in spirals, with a partial palmette in the spanderel on either side of the central palmetter (hower 150). On ander the are the central palmettes attached to the handles; they are waie as they are me a hista-figure lehythor by the Gela Painter in Boston (Figure 25c) a The Gela Familia of Rorals are arranged like those on the first New York lelevillor, but the annual palmetics are spen to agen, not base to base. The Boston wase has a scene from an of the (rear 17, 2), to which small florals have been decoratively added. On other Amplion by the pointer therais are held by Erotes (FLATF 16.4) and scated figures, dentes, A morth, " palonite in or spring up from the ground line behind a fawn" or between

Inge beads (vi.sus sy. a) 4 The health publicities on a Leagran lehythin of compromise shape in the Funcke Collegen (rikit), spit are arranged differently; the composition is not static, and purof first palment for the ly beneath the handle. The arrangement of the palmetter, the measure of their bears, and the thin spandrel fouds are not unlike those on an snambused white-ground omether in Dre-dente and the white-ground column-crater in Colombigram 55 at 1 by the Sappho Painter. The palmettes on the aboulder are the League trees, haked in groups of two three, and two. The Sappho Painter and his partner the Disophus Pastier are contemporary with the Leagues Group and not without some mistern to the

The last remodes of bandle florals on black-figure leligible which I describe are by an area clearly related to the Supplie Paintes, the Kerdasophon Painter. to A small number

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of white lekythos have been stimbuted to him. 30 Little Laora - the Sappho Pamier's special shape (see p. 81). At least two of them have bundle Horsts. On a Lattle Lion in New York- Imfood recommershed palmetter, nearly drawn, float in a free compensions beneath the handle. The account Little Luon, row lost (rearr 56 a), I had exceptionally interesting handle florals (racase 26s) four enconscribed palmetter, neatly drawn, have directed towards a centre point on the handle axis. The two herparatally oriented palmettes are linked; the vortically precised are not; in the spandiels formed by the foor palmettes are four small black bards. Both lelegther trear a halor unscription in prace of Kephisophan + Kephisophon is practed on another Attio said or red-figure Prote-Panastian cup in the Calainet des Médailles, along with Dorothess and Ellympiodosses. Dorotheo, and Olympiodizion are praired on other red hours visited and on other blackfigure varies? Among the latter is a fixdein in the Vatican on which Olympiodorou is project with Leagues,3 and a black-formal must r in Manich (PLATE 57. 1) whose aboulder beam palmettes with black birds, on which Domithers to preced with Moranon, Lastly, a white-ground Little Lion recently acquired by the Royal Outain Meacon, Toronto, and attributed by Beasley to the hopinsophus Pamus (mare ch. 16.2 bosts five athletes and five names: Olympiodoros, Megakles, Spintharos, Dion, and Plyjthus. The composition recalls the reliefs on three status lawer, two recovered from the Themistokkan Wall in Athens in 1922," and a third from the Dipylon Gate in 1962." In publishing the Dipyton tone, which prohibly supported a houser, Willemson compured a group of white-ground anachonic by the Painter of London B 620 (91.47) 57 2). and these omochoni were compared by Bowley's with the black-bodied omeshoe in Money's whose shoulder bears princettes and black bards and the bales meetiptions Directheon and Memmon.

Before turning to the famile consumer of red-ligure lokythin I should like to draw attention to other black bird vaces." Beselve dated the Munich our how about 520 or not much later at The three statue bases have been dated around 5100 and the lower state accords bester with the ceramic evidence a group of vasc of different shapes with black palmetter and black birds on white ground, eather boneath the handle or disposed on eather saile of the figure decoration. A write pround amphian of Sako-thenic shape in Vienna (PLATE 55, 2 FIGURE 2150) and a winte-ground omechas in Dreader ! have paloretrea and break beneath the handle. Miss Haspels compared the style and decreamon of the

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the winds and the former of the state of the San the S Party and the Sample of the Sa Party 35 The Dreaden palmette, which and there are continued to the latter the Victor bords fly an outstretched oringer, thus are for to make and partner by the palenties. The Dreaden birds are also few, but their placed a less may make by by county the polymente composition.

Palacons an America to a raciety of ways on the other black-bird wases minorly of (Part 12 II a America reason 12 2) and (PEATE 56 To France, Liberthon, and admining The above in despected to multiple instead of that higure and has a red-figure please or trace Veneral burst of patrontes (with reserved hearts and thin closed and role of piece a panel. Along the Egenes is a horseontal band of smaller palencies women with a melet, were taken bands theme right to left in the operations. Mine Hangely metal the palmers and book with those on the limit believed by the Rephisophian Thous to see Mr. rum all apt The alcharten belongs to the Paidikes Group! and per the six and the new shape bear a halor incorption in preise of Derothers. The Market of the little of the Kephinophina Painter, is decorated as change age a commercial palements.

The season played to tribute to that the former Groups, which resembles the fide-Party and include you be the Supplier and Desember Paintern. The modelled And the property of the man in autromical by programsembed palmeters on whom coatris than both pends the see other black-built water the built perch instead of the Dura shake nombly around to Mr. Exercise (FLATE: 30:4, 57: 3).11

to dup and only of the regions the Louise hydras is more Leaguan than Anthropenian. The whole words and continue Assistantials. Decembers of the mouth is unusual, " but on large about the real party of the same an exceptionally elaborate hydror in Mangala by the Antonion Parities (marks 1), 17 The Minneypole was the named would be to putterns in the reserved handles. On both the Louvre and Minsale water there are sources at the join of mark to abouilder, vertical bunds of man the median the pursua proof, and province the foot. Also comparable to Price blocks sport bou william at many a st memoral earlier for its Antoniencon/Learner " The property from the red Syure palactics on the vertical handle. remarked to called a south and to a chody (predallis) of the Louvie

hydric, black book (some black-limite, but ill-many) on the rough and sick The predelle palmentes are not onusual and these in the minute and rook are not watered parathely loss tendrals, beaution publishers, and teldahed spanded being are found arrange Leaguer' and Agrimonas' florals. A discourse furjue of the forals so the sock of the Lowert hydrer is the linked point of poleration, one upraid, the other portion. The area principalities in smed on the back of the Longian belythin in the Funds Collection (FLATE 1. 2) whose aboulder pairmettes have hone tradition like those within Lawre Applicate month (rears po. 4). The Fonds lehythis has been unsociated with the Schelken Papara." The shape of the Louvre duding and its arfame of decitation, including the witnesses as florate, the begins style, and the summeraphy, are not the Advisor Printer,

The black-bird emorisor are mitter black-figure or black-bottled. The black-figure wave or fragmentary," and the pulments are hashly pound; sout hints by between pulmented, above the factors, to un the Tubriger of duttern. The black-bodied may beat on the other hand, are exceptionally fire, chibotately descated, with modelled bloods attachments, possibly produced in the Sukosthaus: Workshop. Para of Indeed, additional palmettes, carriedly painted, decorate the photographic abouter. The smaller or Monicir (PLATE 57. 1)," are which Depothers and Memors are proved, has been owntopoed; another, in the ficitish Museum (rates 37. a), has the addressed polosyum and black birds, but no macopaton. A third, Intermediate marches, in the bits Graha, or decorated in the same style had there are no binds on the shoulder,

On red-figure lefted to handle florals are equally amount on "The entire pre Gales" cylinders in Boston (PLATE 6. 1) and Syracus . Fancy palmette and bruss had composepone float freely beneath the landly, facultatual interned the proposite of composition to that of the red-figure nimolds in St. Louis by the Terpulos Printer (HATT 43, 4), the style of the flunds to those of the Dannet (cf. man 55, 3) and Enchaniles Pointers " Two red-figure felts flow by the Himsleyn Painter have harable florals of a very deflorers typer a small polymers: theoretily placed at the join of bandle to body." He may have painted lebythis with larger, more complex handle firmly, but more has survised. An wrtait related to the Bossolom Pointer," the Dresden Punter, "demested the Londe stew of at least one of his red figure lebythed with polinging in an elaborate congression which nearly covers the back of the vase (FLATI 27, 6) 17 Too foly that a rach or fland discourse

- * Of Clab Mint es; AMY phi, on it i True the some workshop as the Learners todays, but on a low measures age to Brussels. It ago and Majoraled. NAME THEY BE USE OF
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^{*} Allegania Miss of Bill ado, on Sider and Free

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- sale and, and Men, and Body. The Salesaroff Printer's Religions in Honoralula (192 are A seek to ME Pringertally one or her contemporary with the Drusden Parmer's Photo to the bus of the Harried Schools are privated on the bandle min, but they he are med be and do not served in the Landin front. The closuit parallel for the profession of the same blighter to a prevate collection in Greensborn, North Co to the set store At, is a with a baselle floral known to me (Picture 270)

The Gateshow Adoles is ingredient but most of the floral composition has been promised the piles ries, sharing a recurrent base, are exclosed by rendrily which open we want of the pulseens on a har forestern From the volutes of the lyre spring to ... The course which territories in small partly open bude. Afternate putals and part of the falls on medical in region were if of solid black. There are as were perhaps or many first or eat red pour time they painested become popular on red-figure vancomfound of the wood quart of the fifth amilery. This is one of the few factors permate which has paleuran oppose, and the tlate is probably near 460 at a The Party Abothe in Hensialo features live palmettes and the more used rise-orded prioritis. New that the treatest petals of the Horsolulit palmetter are to return an earth times I am he'rake, and that the small, partly opened bads we are they shoped Brande Limited the patemettra of the Green born following to theme Two ross Panter in Copenhagen (state At its The Good Agen was in certally a side-palmetre squat telepthon (escript 258). A bakel by palmetter lang responded at eather rate of the angle figure, rendered in and the peaks of the palmeter are stremately black and matt red.9 Mins Harpele. arrested the Toronto Printer with the Building Workshop," and Tyre palmettis 1919. he would me of a remaind putters believed from that workshop force pp. 153 Lt and al. PLANE DO. 61

Z DIUSPHOS WORKSHOP

disappeared ade pelments Liquid and the type made popular by the Disaplace Painter. and to me young to totally be available, are ton prime contents, but there are a few blackthey deplied power meller than the Desighan Painter's or outside his immediate circle. which make use of family of some out in the picture partel. The Cacture Painter's' are contage on few He law regention, - I'm name impleys, and his also likes analog: Cipies where the contract of the month black-figure type. the parties and the of the parties's heat belonder, to Berlin, featuring Harakirs at the sport of Height of them & the completes palmenter, makes, and trees." On this

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wase the tree and the under are recognized cally constitute, and that is exactly the lawside-palmette lebuthes on which pattern and figure are an integrated. It is also one of the few red-ground side palments tolerhon. The polymers are delegatly closed and early throngualised from those of other passers by their name bulk. Chargemen, tru, are the other added small specials and the pure of harveroung the tendrille. Go has Herakles and the Lann lekyther in Haston the time is formused the exposure threaten games while So is engaged) has the palmettes are overland " The Oxford folgolias such Atan bitme. the body of Atfallies (rease 4. 4) some closur to the caron making the sale palments. fely that by the Diosphan Painter, "The pulmetter are integrated non-the figure composirises graphically if non-successaphically; they extend appends the fount of the case liability the figures

The Gela Painter's use of forals has been encounted notice in correction with handle electronion, Unblue the Carain Painter, who clearly considered by florals exportant, the Gela Painter treats them as hitle more than micros Elling ternament (cl. 71 ATE-10 (L. 17.4)) The thin tendrals with pay blooming the magnifested, and irrelevant to the disconstructor sensing applies scheme of the vane. On some of his sense are the fracts disposed as sales palmettes.

The Daughow Workshop! was the first to produce of two-ground lide patrons frequency in quantity. The leader artists of the workship are the happen and floregies Pompra. They are closely related and often there there and patterns, but each less a distinct personality. The Incorine Painter likes threat and notice belonger, south be combines in a highly successful way on adequirente totaline. The Sargho Parisest was Miracted by peakert and on side-palmetic lehyther by he hard are known. The Designess Painter specialized in detailer and small rechamplaine 8 The Sugals, Plante demand. larger worrs, as well as result, it proving them the Anisa System to English to below with the instription from which the painter takes his mana, "Could the white-general substitutions in Catheribe with palements beneath the bandle (mars gr. 12" Azarter large vain a black-figure amptions in Madrid, "the related to both the Supplied Pointers and the Lauren Group: A distinctive feature of some of the Supplied Pareter's larger value to the tonerary in veloproportions

DADSPHUS PAINTED

The series of side-palmeter lehythol as recognized by Man Heipels in AUL and by Bearley in ARF begins with its Dissipless Patients." If he is our the first in frame figures.

- ABL 64

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to age with year one day and few salds.

with thirds on whate bit, also, he seems to have firmly established this type of decoration. and the terrainty stope, DL is the property side palmente shape. The Diosphon Pantier and the fact the fact and the fact and the fact of the Learne He seem to have been connected with the Edinburgh Workshop in some near It many of the few Black-figure grows to specialize in the Edinburgh Painter . The large of mall reck-miphasor (doubless, see p. 14 and of PLATE 7. 1)" and has bren, the Alack are not for from the Edinburgh columber (cf. pt. are 7. ...) . His larger and fines to pulse me white-ground with figures and florals in semi-outline; these supesalmente del color form a small, but very unportant part of the painter's otherwise totally ALL Spire production.

The Disspire Painter's sale-palmette librillon are shape DL. Black palmettes, in Delivery composition is neither with lotes budy and touches of red for colour, frame Figure description executed partly in black-figure and partly an outline (PLATES 58, 50); A low of the felathin are decreased exclusively as black-figures and the patternward of News, and the offers in remarkather, or the same as that of the finer black figure ledgeler of the Daspace Westerley. Semi-condine is a transitional technique, a standing between puts black-forms on white ground and outline. The Diosphus Painter is not the only are the employ a tern-median? but he is one of the most successful. To him decorative nina a all or persons there must be balance between light and dark, between whitement and blad form between mased silhouene and outline, and between florals and agure. The facilities always black; the reserved hearts of the palmettes are red mercia as) In aguiescot, black-ligare and outline are used equally but unpredictably. On one likether (a warner with a house in Boston (Flave 59, 1)) black-figure is used for the warner logart from his beliner, which is outlined) and outline for the horse (apart from the ourse, which is black). On monther (Herakles and the Lion, in the Louvre (FLATE as in . Heralis is outlined (sport from lost, club, and cloak) and the Lion is blackfigure On a third, Person and Mi Jose in New York (PLATE 59 2))" Mediasa is outlined again from his black-cross hand nearly sucked into Herries' Jahrar), Persons and

Pegrous are black-figure. On some there is added colour, sed or purple, and or some a preminner storelist

In principle of decuration, alongly not in technique, we may compar some of the painter's white alabaters on which ropes of figures (talack figure) alternate with the zones. of parterns (black with some red; see p. 140). There are also white-ground efalls plan decorated exclusively with palments; (and some of the painter's white Ell's were decorated in this way (Phare by. 1)) to the manner of Poender slab question p. 140 and PLATE 73. 3, 31. A distinguise feature of two of the allabaters imbioned by Pasades and decorated with it pares in outline on what ground is polychromy, Johist of largely through weather of dilute glaze. Such polychromy is not contracted the old palmers lengths. but is found on a few. One of shape DL, Esslianced by the Dio-phos Potter in the Louvie. is Diosphan in Jetali (PLAIS 58 1); mother, in Lennerad, o bear the Supplie Planter's

DECAPHOT POTTER

DLa with long-but shoulder

This brings us to side-palmente lekether luchiqued by the Orosphos Pester but decerated by different hands." Most of the armore are unknown but sleatly related to the Supplies and Diosphos Painters. The patternwork on the whole is homogeneous and characterisrecally Diosphan; exceptional is a small group of DL with blad palmette on the shoulder instead of the Diosphan forus bodi (see below). Figure style sometimes corner cless to the Sappho and Diosphus Painters' but the principle of decombon a not the Dicephos Painter's. The florals are neither so choosete nor no evenly balanced acauses the figures, and the figures tend to be rendered in outline more often than black from-The work of two painters has been recognized among the DLs with lover-bud thoulder -the Painter of Wurzburg 515 and the Painter of Copenhagen 3550.

Most of the wases attributed to the Painter of Warshard Say are large, but he as not at home in large vases," and his connexions are with the circle of the Draphes and Sappho Painters', " His lekythir are white, shape Dia, with him buds on the shoulders. and palmettes on the body, framing a single hours in outline. There are two palmettes on each side, earningenhed but not linked, the base of the superior palmette rests on the top of the interior (Frontia 29a). There are added spinals and carefully drawn, partly opened built, with one exception, pendent. "The disposition of the palmette and of the buds is different from the Diosphan Painter's, the closest parallel is no manufacted

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⁻ APP Sec. SALTER

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[&]quot; Symmetry was been as it is not a feet with the said or other speciments and the second states of Made on the above was trid to be broken to the 70' - How York Chapter ANT yes, the 36- ANT 201, the 36- ANT 201, the 36- ANT 201, the 36course was ground vame on which harmed their similarity. a miles - Western they deale a puller

Sat of technique (see pp. ray) i and semi-outloon, and that Both techniques were far sured by the Despherfamer not by the partner (\$10), 121) A december feature of the Drospin - Painter's sense-colline is itestance between bole and dark, cooling and meet totaline.

^{*} The most important group of white felicine decreted to some outline out tile the Describes World shop are the new-standard RLa of the Athers and fremd in pointers See pp vot fi.

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of Automorphism and the part may be Theren by 40-54. SHI WA - S

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side-realistic to the first of the Fig. 11. on New York D'LATE 59-3; 1 (Glint 29b). The fittingand of the Phinter of Warshore 5:7's Was then is exsentially outline; black as restricted

to tumer desails

To Plante of Espanderess 1836' specialised in alabastra. Three leligible have been attributed to how, that what percond and our real-ligare. The red-ligare lehythor many Through is doze Bb., and the style of decreasing as well as the chape are in unitation of the Box Jons Pousses! Buth white Editable are shape DL; one is in Warsen; the other in a Seria person collection. Healty compared a thord leky thos, not certainly always 1)1. or Palemia. All these leader a pourh in ordine, accompanied by a dog or sillinuotte, or destine out a stack." The princetter on the Warness and Palertno lelevibus are very smaller two linked politicates on each side with whited spirals and without builds. The winder emeraling the upper pulmeries awayes around non-side of the lower palmetre, which is not other in embound to form as trace limitally Bearley placed the Warson feltyther mer the Parter of the Vale Lebribor, suggesting that it might exert be by the painter's some hands. In the Addenda to ART a side palmette televillar is added to the same accedenced to the Panier of the Yak Iskythor - a mostly canonical DL (the mouth is near than Wil found in a resemble extracted country at Salmeina in infland Sigaly, " The age, now by Unknownite for no entime Nike, wearing black boots, 'running with to be con and below the towards a morte targe paloiette on fone stem with added applied to dot trustur year. A smalar single-palment tree spanies up beside a womanism a white to the in Language and in a whole reverses of shape. Plain New York a poor of Jonesstem patementes, very like the Calemanerta patemente, brome a wounded system francisco post!" A 644ther of uncertain slope, more in the Sterre Calles train, now lost, him a poir of results palmetter with added Mersons; bank, and quark (tream 30c) framing a Heralice, who leave on his while and india a handheror at a flaming altar, " Merakles has be a correct frum a scene to which Atheres stands at his safe with an otherhoo from aburashe officials cap. The month of Athena offering Heraldes wine is most popular to tio early part of the fifth scottery, and the classe example to by the Berlin Painter on the examinately fine amplifies award by the UHA Corporations, trow on desplay in the Ambermovement, Bede. In publishing the CIDA amphoun Bearley studied the moral and distinguished time regions, depending on Herakles' proces scatted, standing, or leading " The show a possible for our leading florables is on a Notan amptions by the Donat Parities to the Louise, with the full comparities - Herakha learning and Atlanta proving (ex ere 15, 2). The amphoto is rich in patterners k; horizontal brinds on the

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Jower body and palmettes and loads beneath the handles framing the figures. The Dutuit Painter, its we recall, to counted among the ownders of the Diosphia Painter's circlet and his vasce offer perhaps the loca contemporary cautoples in red forers of the Diosphes Painter's florals and ligures. If he had a black-figure sale, we should expect a strong Dissplan influence. He liked florals and if he desorated a white leby that call mixely with padmettes, we might expect it to look like the Diosphes Painter's.

DLr with palmetter on the thunlder

Five of the DI = fashioned by the Diosphus Peacer have palmettes on the abounder metrad of the Diesgibes Patrace's linked, pendent long both benezin sucheed hars. The black palmettes, on reserved ground, are disposed to a margor most characterious of the Athena Painter - a carried group of three linked palmatter and a palmette in either ande of the Landle, with added spiral and thin should find. The fore at the neck abrolder jour, unlike the Atlanta Painter's, are not sucked. The sale palmeter on long of the five are very samilar (in the 31); these on the lifth (once on the Alberta market)! look basically the same but their execution is less careful. The central paral of the palmentes tends to extend beyond the enclosing tendral, the heart is large and reserved. The figure decoration is almost exclusively outline, measurably with washes of didite place for coloni. The mist claborate of the toor from lebribacion w.Warsaw. The shoulder palmertes of this lekythm are quite large, with full pard and distinct bears. The palmerus on the body, which frame a woman with mirror and broket, have an abbreviated arc-jobed. spanified blussom in addition in spirals and thin closed bad (region year). The additional binds are as characteristic a feature of these lokythor as the large reserved pulmone heare." Another feature is the meanighing, kalm or hale. On the left side of the woman on the Warsaw wase Little is instribute on another of the televiles, in the Fogo Museum, Hart and University. Andro is an embed above the head of the bounce recorning. The boory of the further, a for and have on a pole, is coloured with mades of diline plane. The palmettes training the lumbs are like those on a DL and palmeter abunider in the Mornoga-Collection. Palermo (woman with sceptre). Hearley surphened both vines to the same

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and, bade the women ledy is counted. The fourth DL, Theatran woman with the build Oxford byte in mingram, but the patternwork is similar.

To this group of DLs was about the palmernes may be added a lekyther found nor beap to a cross of Comban," all on other tops included four small desprible, two characters Tooks and Spor denders (see by the Hairwin Printer), one pattern fely that of Builder true on the second despites from the Beldam Workshop, one large red-forum belyable, a terr work of the Brygge Camter," and a bronze street. The acpolescric beyther has the hardy partied black pulmetter on the shoulder beneath ananaked been At ale ple-file body jone there is a band of linked dots. Linked of its erest to the process on the DL wall kern-bad shoulder! which Bearley compared well the order pulsarus Adjoint by the Familier of Copenhagen 3830; also on the fragmenting side galanctic Job char from Benura of uncertain shape" (nearer PL than DL), with rate in the double. The palmeter of the Passeum lebyther, which frame a kommer, and truelly diami.

1 PL

After DL stage PL is the root common for tide-palmerte lekythoid. The two chapes are related (see p 44) and, although DL is generally considered a precurair of PL, above most have forto produced convertently for a time and the choice of shape main have tem targets, a matter of personal preference. Painters who decorated PLA scene not to pair Account Dia and sine were. The Painter of the Vale Labyther comes closest to phay are engineer, and if more than one telephor of according shape were attributed. to the Denne Pentire no religie here, expected it to be shape DL. His red-figure left; then of stope I'L is Now I'm (seems at thumble) has the forus-bad shoulder characteristic of DL and of the Despite Windship and nonserest inscriptions painted in the field! The words both a greater flower which looks very much like some side-patroene An alexas Personal present Roser is held by an Eros on an unattributed I'L in Leningrad which Preadly the Danier Printer". The shoulder of the Leningrad wase had the distriction must characteristic of helythey of alongs PL: free palmettes in groups of one their and our brough secondard hars. The scheme of decoration is executable the unit to these the Harrard hunter delysters of a hape DL " Palmettes on the absulderof some Diagram ball on the absolders of some PLs provide another link between

Most side-painterte Lelythai of chape PL are mattributed. Two in the Poor Paintermara after which the shape is named. here been strologied to the Paleter of Pere Calar 176. an acrost 'Akin to the Sapples and Desphus Painters's and one has been combusted to the Visito Painter (PLATE C1. 1). The side painteness of the Peru Palus deleging resident 130) resembly these on Dia was palmeter shoulders, you linked and erconnection! palmettra on mich side, have to busy, with added spind rendells. The central pattled cache palmette extends conside the enclosing bendal, his the Teart of the published is not reserved. The figure deposition at outline, black is restrained in the beer, board, and boots of the kontact on one of the legation, and the numer's has on the other.

The Visto Painter's helythis, four suf-figure and one white groupd, are shape PL. The about folythar in Chiford (vizin by, i) preserves thresh contains as see side only: a pair of finded pul nettes with added apreals. The cornel petal enemal beyond enclosing tendests, and shere is a small partly opened pembers had Branky assigned another lebyther of shape PL come on the reactes (yours in black chlames) on which involve palmettes and prenders bud appear," and also snother market I'L (morned in form sken)?

The Jeanne Painters in me airms of similar character to the Viarto Painter, to where a targe number of small vacus enough felyther, has been attributed. In sleepe his teleplan are mear PL Although none is discounted with side palmettes, there are florals on several, red figure" red white belythou." They are especially promisent in two absengerand space of different shape -a white chair to Oxford (with a Nike firing with filler in band mondat black palmeron: PLAVE BE 3) I and a squar lehatlor to Naples tredly a female treal framed by flowers). "The hearts Parisin blast head-life that and he liked to frame hands with columns, it which in principle of decoration served much the same purpose as framing florals. The only large-scale used attributed to him a a red-figure formations with scenes of prothers and valedoness !" This is also his only minimized case with foreignly semmyraphy. Mass Hispels commercial the Journa Painter with the Stellan Washing on the harm of always and pettern. " and I take the heavy-horn (which as antiach to their been the pasture's one parture of finnerary practice) to reflect firldam to temptable. The Ivatus Painter stands in the same relationship to the Belliam Workship in the Carlombe Painters** both were influenced by other workshops at well, nombly that of the Beneficing Painter (see pp. 108 n. S. 120); buch have an important red-figure sale, palenting states of different shapes; and both prefer a single figure on their lebyford, especially man, wormer, Error, or Nike. The learns Painter decurated at best one lobythm of share LL (sed figure).

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publish once, and the Eurlandic Painter decorated some lelegation of shape PI, (redpublish form, and the property. There is also one side pulmette lekythor of shape titl. Part of the surbaned to the Carbrishe Painter (see p. 86).

4. B L

That are lious in the picture panel of some white lebython from the Bowdoin Workthat he was no ode-palmettes sinde-palmettes are also conspicuously absent from the Pavelon beather on which we should most expect them - the group decorated in serious cottone for the major characteristic of side palmette lehythei from the Dimphos Work-Jun The section considers tody forals on lehyther by the Athera and Bowden Painter. seconder to the technique of the vase, black-figure, semi-outline, and outline. Since there are labrative by both pointers and since some look as if they could have been protected by either, we are once again taked with the problem of the two painters' identity (see 25° (6, (21 (E))

BLACK-FIGURE

A empli sumber of Mythol by the Athena Painter have florals on either side of the name decoration which, with one exception (PLATE 60, 1), is Adhenia-full figure (scored er standings or fant (risks to. 1). They are white ground cylinders with the painter : the distinctive black palmettes on the shoulder. The florals frattning Athena are sidecalmette in criaciple but their composition is unlike any we have described. Jone, nearly understanding growing from the ground line, merging into small palmettes with added teached and thin closed buils. These side-palmettes look like trees, and the periter hurself must have thought so, too, for he usually added small owls to the rended framelies. Amond the palmetter, whose hearts are sometimes coloured in purple or red, there are aged black dots," as there are on the shoulders of the painter's lelythor and CHARGOT !!

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Athena species on many of the painter's vases house he name-either alone or accompanied, not infrequently in combat, sometimes a small owl perches on has spear. On lekythor with side-palmones Athera is once in Panatherate paned but more often site. sais on a folding stool; some of these vases were found on the Athenan Acropolasi When Pausanias toured the Acropolis he saw a cult undue of the seated redden by the sculptor Endoios," and some scholers have thought the Athena Panter had such a nature in mind. The source of the Athena Carner's inspiration is even more important for the lekvillor with palmette-trees framing a head or bust of the goddless fine are firmly attributed to the Athena Painters" and a third has been added as a 'law decadera piece, probably by the painter's own hand', but it has black figure trees in tend of side palmettes (PLATE 63, 1). This lebythen is so like the flow down Pareter's of the sums subject (PLATE 63. 2.4)16 that we might be tempted to attribute the vase to his hand, were it not executed in black-figure, a technique which the Bowdom Painter is assumed - perhaps incorrectly not to have used. A fuller description of the Atherm-head lekythus by both painters may be found at the end of this section (pp. 100 ff.), regether with a discussion of some contemporary Athenian come with which the lelegibor have been compared.

SEMI-OUTLINE

Of all the votes attributed to the Athena and Hewdom Painters the ich that in sentoutline are most easily attributed to either. Bowden semi-outline is more old-fashsored than the Diesphos Painter's; it is exentially black-figure. The Diosphos Patour had rendered figures in outline or incised silhouene according to his fancy (cf. PLATES 58, 59); the pointer of our lekythor always renders figures in silhonette, sometimes barely incised. Outline is secondary and is applied to accessory or minor details only. Since the decoration is predominantly black-figure, the Athem Painter is generally assumed to lave executed it, " and parallels for some of the scenes may be found in his week. " But close parallels may be found in the work of the Bowdian Painter as well," and some details

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Simuette is my unknown to the Athera Painter's Worlahop-the Theories Painter med a on when grown It has a me appendixy of the Bernalean Painter and not of her such period, to methyde have superiod. the especially likes sillinus the animals - from dops that cateres and bade to be the about the administration and weekless Eshable and death in adjuste one infrequently have florals and most inscriptains. the designing brief manufact process and matter alters !! Outline alters are aliment as the service of the Post Can Carden as advenuette animale. An mathine lelevilles on

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Warzburg' combines all these details (rown 16 s). There is also so outline sing up a white lebuthes which Mess Haspels associated with the Athera Painting as well in the Boardom Painter, and which Bearley wellided among his work-cottone life that from the Bowdoin Workshop: a black-figure Apollo, with the minimum of transion, intended by a silbouette fawn, approaches an author altar. There is an interruption in the field and a peculiar leftward meander above the score "There is a very similar Apollo on a hisythes, recently on the Basic Market, which should be saided to the first of semi-notine legislas. from the Bowshim Workshop (PLAYE 14. 1) Apollo is rendered or althousite, his himition in outline; a silbonette fawn accompanies him and a monk ir supplied fills the background.

None of the semi-outline lekythor has side palmetter but regeration of the sid blackfigure type, trees (PLATE 14: 1, 2)" and vine tendrils (PLATE 14: 4)." to processent on some and on others nonsense inscriptions, scattered in the back created, stays much the same purpose (FRATE 14 5). One of the senn-outline believiles, and possible others, of which we have only fragments," is nearly a sale-painting hayther a black organ line on entline usings flies anished palmettes (116110 346; 11411 fin, 2). The composition of the florals is very like the Arbena Painter's but there are no small black dets around the paimettes; the floral composition may also be compared with the Boad to Paccer's. Athena-head lehyther. The Eros lekyther has the linked meanders observation with portion squares above the figure scenar

GUTLENL

A few Bowdom white lekythor have florals in the pacture parel, in a carcular or Brusar composition. The circular compositions are small and assignment or long and prosistness, and conscious disposed in the mounts of tall palestres. On the Worthern lekathes (PLATE to t), a small circular floral to held to a warmen westure a sullissente himselien; a forked tendral terminating in white and lilesome were a paintere and spandtel buds. Despute its small size, thus theral has all the co-certal elements of carealar Bordon compositions. Notice especially the crossing over tended of the prodest Blossom and the black dot made it 15 Nouve also the manages transplien decoratively

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members in the help. There is a harrer curvater thread on a lekythos in Athens, to the lafe of at cutine that to which a Nake fire (PLATE 60. 4). The figure flying with phodian of an entire share of the East from with pitales and lyre on the semi-outline lehything in Athena (seem to 2), and the patterneeth of both wases is the same. The floral buside the alter prior to 22, 100 in the state tendral which crosses over uself and recommendes in blossooms. to de the ence formed by the tendral is a dotted citcle. Nike flying to an after is the subject of snoone foundain likeline with body florals (PLATE 60. 3). Nike wear, a all happen meaning (the loads are inclosed), and beneath her outlined wings there are terrinal a copuring to engage, so the left of the outline altar a tended, springing from the consulting bends remaining in volutes like the floral held by the woman on the Worshorn be Mor (risse 16, 1). From one of the volutes springs a rendril with a blossom. Deside offer alls of the above a side-palmette composition of familiar type: a past of hold inconscibed palmettes. Notice the spandrel blessom and the small hars crossing the toward, bottor also the pattern bands fourning the scene - pairs of linked meanders. shermating with patterned agences.

Two white iskether in the number of the Bowdom Painter are proper side-palmentwhither, with pure of black palmenes fauring a figure in author (Piccine 3.56).4 The polymene are travilar for not linked; the superior palmette, which is abyted vertically, reas on the interior paliperte, which is aligned horizontally. The palmettes do not look the the Routina Painter's, one is the recender pattern one of his favourites, but the companies to the form of the cutting technique, with thick lines of black paint. Floral deceration on the a lickythor is not limited to side-palmettes; scattered in the field as smaller floral, except a tentral economy each other and terminating in blussoms with a certiful black dot

Linear family appear only on Bowdom lekythor decorated with a head or bust (PLATE by a j and see pp. 100 ff.). The florals, like the Athena Painter's, are long nearly divinia tendrile termination to palmetter, but the Athena Painter's small black does and only are messing lef PLATE 62-33. The Mathany Athena bend lekythos (PLATE 63. 4) which My. Harpels attributed to the Athena Painter on a late piece, has black-figure trees of place of painteres" and, its rend of small outs on the branches of the trees, large so is stand beside them, single large only are the decoration of a group of red-figure istalic by the Bondom Painter. Two of his white lekython are decorated with the bed of a sometimes wearing a sufficiently and playing a lyre; on one's a palmette tree fills the

North Bull, about the case the Die Clark on page ARD year or server, and a 1644 (- ARD to). seed states at the se accepted by the att to and protection.

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* Louise, Lay AND 657, on 521 " IBL ID, 10, 26, 57, Hz and b, y L, the chit. Johnson (1972); W. Metteer, Jan Recombility date to committee attention by 11" words 11531 . South

"Cf Athere vo. 187 67 and pl. 10 2 (Prompile at per Vicinia, Sq. of St. 212, no. 205 (Gris Palater)

background, on the other cultures. The heatlement was well established in Atina before lebythor painters took it up at the end of the aixth century and there are head lekythor before the Athena Painter's, has he and the Bowdoin Planter stern to be responsible for the popularity of the metter on likyahor of estudrical shape. Outside the Boxedein Workshop the fashion had a limited appeal. In bila 4-figure the Painter of the Half palmettes reproduces the Athene Painter's scheme most fauldully (state 62 1). He is a secondrate artist closely associated with the Harmon Painter, and the Harmon Painter used the head motif at least twice on red-ground thinting leigther. So leigther have been attributed to the Painter of the Half-polineties, sport from a group of Hermoman lekythan which Beszley thought might be by him. He specialized in halpidez, onechoid, and olpm, which he sometimes desorated with sanctuary roomes. The hanc elements of the sanctours' scene are columns, owls, and females, either full figure or bust. Since the base of Athena appears on some, her bird on others, we are perhaps not wrong in thinking that the sanctuary is hers. In the mouner of the Athena Panner's goddens, she wears a high-crested believe, and there are florids the distinctive half-palmettes from which the painter takes his name. The addition of an owl to the half-palmente suggests that me artist is following the same model as the Athena Painter. Miss Happe's laid nonced that the style of the Painter of the Half-palmetter sometimes comes close to the Cicla Painter. who also painted a head legyther (PLYTE 17. 3), even closer to the Emporion Painter." Since the Emporter Specialized in champey lehythor of the same type as the Harmon Pointer La single workshop for both stems likely), " asta helic connection between the two painters as fully understandable. With the passing of the black-figure at the the head month becomes care on lelegibor of cylindrical shape, but on squar leftsther, one of the shapes born with the new red figure style. This form of decoration holds to own well into the fourth century in Atties and in the west.

ATHENA-BEAD AND VIHOU AND COUNT

The Athems head helythol by the Bowdom Panner luse a place of importance in Artic vasc-painting far beyond their actions ment, because the principal elements of the composition—the frend of the goddess and her owl are the unigness of some contemporary Point (PEATE 02 2) from which it has been assumed the parmer diew his inspiration. I Numismatrate have relied upon the lekythor to establish the chronology of early

afti clieble, as and ast.

The mail market appear no a track-light topics of particulate by the Aspert Foreign when state ARE out the Tall on the Remodelle - The Robert Description of the Con-At the Tier of an Appendix to the Address Parties's

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I Above the figures as a reasoning that beautiful, he she a proof of the Bound to posterior " Will tell

⁷ Cf Berbin, 1631 AML 163 in 1187, 1187 42 3 . OR has in 179 Se There are the mil Middle be the Harnet Paymer CART hogo men 10 th to and around of it materiaged toherhor of diane (). sie des monet en shu way (Alt) 677, has 14 em 15. spar stag on thery, and Para 405 ..

^{*} All. 170 safe 1; All and are your Pena pay! A TURNEY D to SIM. 245, 100 77; Une bi-Links string All sign res 76.

^{*} ARY 572

^{*} ARL 240, not 5, 5-7, 14, 1611 573, no 7, Kno

[&]quot; Louds By in 11th age may Holden 1490r. ART YEL ON a Tria the processes of the helf-indirection, at the base of aftert of Monatonia job on a Harrie Market 1/16, First 507

^{= 4.0}Z 130

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as that, and palemeter by the Flores Planter pare to 1946. In these tradeques abot a sale paramete con--Title middles politic hymothers of com-

17th-corner Address course executly the disc of the reopening of the Athenian mint the die Person division. The most recent study of the cours dates the reopening of the the un Person described the party language of the comment on the evidence from come two I should like to chirty the nature of the corumic evidence.

the lead for the by the Affects and Boutdoin Paraters are few in number and already in a costal angular districted in minor details of major importance to number muse The godies of the Alberta Painter's lekythin (FLATE 62. 3)" wears the old full red high-presed before, at does the goodless of the Bowdoin Painter's Johytha When distribute his a the mac red-figure (FLITE 63.4)). The Athena Painter's lackmen at under orated, the Boundarie Pourser's has office leaves on the frontlet and a spiral readed and palatting of the have of the bond. On coins Athena does not wear the high-present helped presented, because a is not swited in the circular field. On the 'early owls', the come what replace the Wapperhouseast concards the end of the sixth century a.c., Attends have a could understand But at some time in the first half of the fifth constituted believed with allow leaves on the frontier and curving tendral and pelment - the bowl, or the cour's reserve a trail exessent is added to the field at this time." The more on much the end of the cirty 'on'th' and mark the beginning of the standard state Coder middle to manismanus, would like to be able to date them and and continue menorations can be descated on Boardoin lebythos, these vases have been fired a changlogual evidence. But the chronology of the Athena and Bowdoin Painter to be founded, and the greatest of the mountaines is not altogether reliable. The there's to be said explained," and the curving tended might be little more than factor decorpsor! but the place have an scalitionally asymbolic of victory, 12 and Athera bod want occurr sieper, over the Persons in 479. At this tome the addition of place leaves to her believe would be represented and politically agradicant. But even if the lesses war as led to contract the event, and this is not certain, their appearance on the excannot be indeed to the new coals' eath our coution conce there are wreathed. Athenes on And was lafer at and interfer number of leave on the vases tarker considerably " On the with the exception of the earliest money, with four upright office leaves. Athem's below ou three bases "The Brooken Painter's Athena has five leaves on her helmon " o = the harm Parmer L" The current condril with palmette at the base of the hors. to be being exting prominent on Artic vaces by the Bowdoon Painter. On come the

position of the palmette changes gradually and so regularly this numinimatists have been able to classify them on the busin of this detail. But on vases the persons of the pulmettes in variable and not strictly comparable to the come!

The date of the lehythor is tost early deterranced, owing to the ambiguous relation of the red-figure Bowdein Painter to the black-figure Athens Painten D'is generally agreed that the Bowdoin Painter had a long career, " Bearles thought that he probably "went on working as late as the third quarter of the filin centure". If he did, and if he is the blackfigure Atheria Painter working in ced figure, the length of the composite carrier is remarkable. If we put asitle the problem of the Howdoon Painter's relation to the Athena Painter and the relation between his leftyther decorated with the head of Atlanta and contemporary coins, we are left with four vanes, whose motif is not without parallel in Anic vase-painting and whose shape and accessors electration are very number but not homogeneous. The lekyllion in Oxford (years 63. 3) looks like the latest of the fear, and a need not be earlier than 470 or even as early as that ?

BELS AND CHIMNEYS

Apart from side-palmette leligibles of undetermined shape," two other types of leligibles are known to have been decorated in this way -HELs and characess. Since the number of examples of each is small and since the two slarpes are related, they are treated ingether The Carlsruhe Painter decorated several beliefted of shape Bliff. One, in Cambridge, in a side-palmette lehythir (printe by 1); on either side of a supplie standing with a bashet

* Met non t

within those on the Carboning Passor's alto printers: desirthin of shape that LARF pay no in talling e. (), The the bearts of the paleonna are not energed

The Literalay behalve of y now with your world). as embedded and the unback of the rate in diffragril, but the competition of the airle-pillers are consumally me that of Arberta period that to though the fit L. Theory for more and place prophe as special which I have and germy alte plant-ound t

The Youth Whys - or Cantonian Will prote CONTRACT AND THE DESIGNATION DESIGNATION DESIGNATION OF THE PERSON OF TH describe it Follows Late write of U.R. sort and attributes it popular with fine other what televille of consider slage a sile Force of Combadge and IdRI' says (" The shoulding occur, in surposes that parties. Painter's then to a some offer a so William pit gas e at a basis the high Lo control. The talk partners, the C.P plane 10.2 a pl. to the displace the fettile roots felly they our right by a which prefaction the absolute access on how to done parallel. The thrue other phenos attributed to the purifies first veys no the absolutory as It populars presenters outlient parties aquiers. The Combining fall-this afet ments apart from these on the tase of second while IEE's p. 150

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¹ State of NE art 50.

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^{1.} Starr, R.E.

⁵ On Landon, D. 22, and Oaling 1963 to the palmetter he parallel to the frontlet, on the Ybuts Irrament the pulmerse haves slown sends to front t On numbers the visit helder to the land of the three lef. Sales I f I has crowned evident. suggests that the Oxford halp of a salare. The Bloombon Paners randers the filtrals with norms care doll my comment waspered from to we have the previation of a sincast lef Storr Talend n. al.

^{*} ART 6:71 " Hed bell "

[&]quot; 'S be side palmers whether of and stimuoed and LARLY TO THE TO- FE END OF THE END (NO LEE TO). ter, and its but, Pina sail are more sundered, but the neck and shoulder are reserved in the impress of secondary legistion. One of these undetermined observe LARLY and no is obsessed arrange the Hills (dHI 30), no. 11 - 735, no. off and decided here win that dame free helps it 85 "The paracteristics shop-angle join of the rare is more apparent in the CI place (Carolining, Cl 'a pl pa 4) them to acce cos PEATE DA 1

The labythus in Athens (2071 SRI' 313 mt. m) Results the Providence Painter and a links the which of Dourse (ARP just The sale palments are no

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[&]quot; Land ridge till a real rate. ART yes no on

before a chair there are pairs of circumscribed linked palmettes with dotted, reserve bearts and added spiral tendrals. Similar palmettes with added spirals and reserved detted hearts frame Apollo on a lekythor recently on the Basle market (Figure 1) PLATE 64: 2). The body of the lehythor curves in sharply at the shoulder join in the manner of BELs, but the mouth is a chimney. Beszley described the Basic lebetory a chinney of Haemreian type, but Haemonian chinmeys, like those of the Empurior. Painter, have a rounded base, very flat shoulder, and foot in two degrees; the chimnen of the Beldam Painter have tapering body, curving in sharply below the shoulder, don't shoulder, and an imitation foot in two degrees. Apart from having a foot in two dearthe Basic lehythm resembles Beldam chimneys more than Haemonian. The patternage of the Basic lokythes is also quite like the Carlarube Painter's side-palment lebythes : shape BEL.

There is possibly another side-palmette lekythus of shape BEL3-a lekythus well Persian archer between pairs of linked palmettes, which is said to have been found a grave at Tanagra? late in the nineteenth century. The palmettes have small arc-tendric (recover 136), like those on the shoulders of lekythoi by the Beldam Painter, and on the

pattern lekythni (see pp. 151 ff; PLATE 70. 1). PV

Chimney lekythin were the speciality of the Haimon and Emporion Painters and of the Beldam and Pholos Painters. None of the Beldam type, with the possible exception is the Boule leleythor, has side-palmettes, nor does any of the Haemonian by the Haemonian Painter, but in time we may find side-palmette lehythei by him, for he stood in close relation to the Ditephos Painter" and he liked palmettes, " There are side-pulmette chimney lebyther by the Emporion Painter, black-figure on white ground. "The workmanship is hasty and careless but the pulmette compositions are canonical-a parcircumscribed on each side of the figure scene. The Emporion Painter also decorates alabates with patterns, 14 sometimes with patterns and figures in horizontal registers. in the manner of the Diosphos Painter,16 and the Diosphos Painter may have influenced the Emporion Painter in his choice of decuration.

* Park 557

1 52 ABL, pl 36 7-5 and pp. 127, 165 (Emponion) Parenters, and ABL, pl. 53 and p. 176 (Belden Painter).

of Tempte ARI' pay, on 10 tor, and p. they

I Think abe

A CLABL W. ELL

" ABL 176. te 256d, 132-

es Blind, 169, 169.

[&]quot; Busic Market (M.M.), wholever stoom, one 1771 Para 157 (a bio number).

[·] Louisingthically, resco to the Carlorine Pointer mer also be compared, repetially the covered white cap or Boston (ex. 552) which Beauty associated with the passing LART 741/2 tempers also a white may Anna Delphi CdE 1979, 27 ft.).

¹ BCH bearing (1985) 584, no. 12, and 582, 552, 12.

⁷ AM men (1848), 404 E.

in ABL 175; Janututhal, pl. 140 (= ABL 256, to 7

¹¹ Blid 167, 263, ma 42-6; cf. AM here 1.9/4 Belley 23 1-2; Hery scenis (1966), 259-

to ABL phy, som the-pay she ten zi-b.

or Died. 269, 2000. 2, 21; 264.

BLACK-BODIED LEKYTHOI

PART FOUR

INTRODUCTION

BLACK-BODIED lekythoi (PLATE 67) were produced in the same workshops as the black-, red-figure, and white lekythor, and their subsidiary decoration is fully comparable. A study of the figured lekythoi would be incomplete without some consideration of them. In this section black-hodied lekythoi are divided broadly into black- and red-figure

workshops, and special attention is given to their shoulder decoration.

Before turning to the black-figure workshops the term black-bodied must be explained. Black-bodied vases are not entirely black. Black-glaze (or black-painted) ware has recently been studied in detail by Talcott and Sparkes;1 these all-black vases may be decorated in a variety of ways including simple reservation, added colour, ribbing, reliefwork, and patternwork, stamped or incised.2 Black-bodied vases are not ribbed, worked in relief, incised, or stamped, but they are reserved and coloured. For purposes of clarity, most black vases with minimal reserved or painted decoration, for example a narrow band on the black body, are classed as black-glazed ware; black vases with more prominent painted or reserved decoration (regularly adapted to figures and florals) are black-bodied.3 The black-bodied vases were certainly produced in figured workshops, and it is reasonable to assume that black-glaze vases were too,5 although the shape distribution among the latter sometimes varies significantly from figured and black-bodied.6 For example, the cylinder lekythos (Type II) - the most important black-, red-figure, and white-ground shape—is rare in black glaze.7 Conversely, the range of black-glaze shapes is wider than that of black-bodied.8 In the second half of the sixth century and early in the fifth century other shapes are occasionally black-bodied, for example oinochoai, volute-craters,100 dinoi,12 stammoi,12 hydriai,13 and some types of amphorae14 and neck-pelikai;15 but the richer patternwork of the mature red-figure style soon undermined this decorative scheme.

L. Talcott and B. Sparkes, Black and Plain Pottery, Agara xii (1970) (In p. 1 n. 2, the term 'black glaze' is explained; cf. GPP 211 ('black painted').

2 Cf. ibid 153. Agora xit. 17 ff. * Shapes, patterns, and figures support this, as I

attempt to demonstrate.

6 Thid 3. 4 f.

Agora xii. 14. 7 Ibid. 152 f.

Blid off.

Black-bodied oinochout are described with blackbird vases, pp. 93 ff. Cf. also Class of Agora P 1256, ABI' 427 (entirely black ounochooi, with red lines).

Louvre, F 198. ABV 280, no. 55 (Antimenes Peinter); Acropolis, 655. ABV 289, no. 26 (Antimenes Panter, manner); London, B 364. ABV 229 vi. (Nikosthenes, 'Fairly good and early'), Taranto, Ir. ABV 384, no. 21, and New York, 41 162 64, a-, and e, fre. ABV 384, no. 22 (Leagros Group); ABI 195 (Golvel Group). Unattributed: Copenhagen, 3835 (Cl' iii. pl. 124. 2), and Agora, P 1251 (Hesp vii (1938), 387. no. 36, and pp. 400 f.). The black-figure tradition of black-bodied volute-craters is mentioned by Bendey (JUS xxx1 (1911), 282).

11 Villa Giuliu, 50599. ABV 146, no. 20 (Frekins); Madrid, 10902. ABV 275, no. 133 (Antimenes l'ainter). and ABV 279, nos. 50 1 (Manner). Unattributed: Copenhagen, 4219. CV in, pl. 124- 3.

15 Basle Market (M.M.), Auhtron xvi, no. 120, and

is Black-hodied hydria, Wilrzburg, 322. Langlotz,

pl. 247.

14 Black-bodied neck-amphorae of the Upromer Class have palmettes on their reserved necks (ABV 589, nos. 4-6). A neck-amphora related to the Class (Bologna, 44 ABI 589) has black bands on the body. A black-hodied neck-amphora of the Leagros Group (ABV 375, no. 218) has figures on the shoulder.

13 Black-bodied neck-pelihai: Agora xu. 50 (The closest parallels to the black neck-pelihai are those with black body but with black-figured palmettes on

1. BLACK MICURE WORKSHOPS

The entires black frontles are type I (Durmeires) and they are black glaze (PLATE 67, 1) the state orders is broken in hands of added colone, must often seed or purple. The the man some attractive and widely used on times of different shape. The carlie is he must de recied in this was have been dated in the becoming of the each century. The rediest blatte-ordered legation are considerably faser; they are abunder felesthes O spe 11% and their admiliary decommon is painted either in a light colour on the black both or mit disk colour on the reserved shoulder.

APPRIES FORDER, PACINION, AND TIX'S TECHNIQUE

Dark yares with Reportion in added, lighter colours had been favoured at various times and to vaccous places to the Greek world . In Counth from around the middle-of the several contain I to the commonts were employed in the black prolychrome' sayle which was populity a know and mutated abroad. In the East, especially on the relands of Rhoder and Char " some Occasioning fabrics were decorated in this way and in Efruco some trees of the know o Common style " in Artica colour had been applied so black-pointed same rudy in the sixth century," but include detail as not a regular feature that hier II is important to distinguish applied colour from applied colour ad around. The later is governly known as Six's technique, after the Dutch scholar Who hor said ed it? Within Six's technique two variations are conventionally recognized: rich use include differently. The first has decoration entirely in added colours include is restricted to interior dotail of their importance (FLATS 4. 1). The second has decoraorn parts mased and partly in added colour, to which meason may be added (pure 6.4) The hear hole blee an amplification of the early red (or purple) on black as being, "

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* J. D. wilniam Franciscom and China, 19.10-19.10-Work Land and the state of the Department of the Department Court Employee (1987) also Referred the Department of Antonion, Copen (solon) as (Burnleyer).

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"The respicable to below in other considered 'may consume (of Mor to as; GPP age), but the and I am proceed one arrier black weres included to the this type of Germanian web appreciated in its part right. Application and their periods with an enthrone meteoric clothe in peck and have have directly anciend by development

possibly inspired by one of the above mentioned control which specialized in their fatheres alconated in added colour. The second is a modification of the first, implied by the movement which aparaned extend other experimental sectionary testore colorimizing

The earliest Artic rime where figure deposition is eve used in simple See' teachs are is a black-bedied scuptors of Etrascan (Vdienovaed shape, fashioned by Napotheren,* a potter who specialised in the so-called bulke theme amplicant with an excito the Interative Preuseau starket, (Nako-thears was an administrative) research as the Atheana Keramenkos and the amphora of Nikosthenia de pe person the only reglence pre lane which suppress he was influential in the development of Six's technique in Athens !" Decoration is limited to the council neck and ribben fundles of the couplers, on the former a study winter and a dec, in added white such inspect demos and a tomb of red. on the latter tripods in added white A. i.e. other Nelsonburns surphytic are sery mark-Black-hodied, and black-hodied sairs of other slages are known from the workshop, for example a volute-trater and a neck-amphora of special chape, but their saveidary decoration is black-favore

We have three black bodied vases signed by the potter Andelspies but twent in Say's rechangue. They are neck-propherar of special shape (unlike the Nationherae) with black-figure decoration on the reck Two have been attributed sothe Autumore Painting the third to his 'brother' Prace. The Assistance Painter of mill known to have a randin Six a technique but Psine, worked in several reclasions, including Six - An alabatters in the British Mencum (\$7 A) a r 3) I allowante for varied interests the hody or whole slipped and covered with next registers of paners except the centra which is black with figure decoration in added colour hebt a mound. The alchadren was prehable passed

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" Benefits and Sight on a control by him and you - Francis Exercise (1774 and a war would be refer and other particle for white graphed produc-

around one o.c., for in abuse in connected with Pasiades' (PLATY 72, 2, 3) and the planters of the Pantikos Group. It is alimener than the Amasis Painter's black-figure alaborate—our spring clay alaboration with black-figure decorations but fuller than those of the Soppho and Diosphos Painters, with which it is, none the less, related in figure and pattern ore 1 The Supplie and Diosphes Painters are the major exponents of six's rechangue in the years amund see p.c., but before turning to them we shall look frielly at other late some- and early fifth-century black-bodied lekythol in Six's rechainne.

The Milastheme Workshop was productive influential, and probably largely responsible for the distribution of Sec a technique in the decades around 500 B.C. One of the carlieur ble the in the technique i Phanyllis shape (PLATE 4 1) - a broad-shoulder lekythos - a type by now decidedn old-feshioned-which was revived by the Phanyllis Painter and the members of her workshop (see pp. 144 fg). The reserved neck of the lelevilios is decurated with ray, the reserved shoulder with opright palmettes-on-Os, one of the favourite patterns of the Nikosthenia Workshop. The black body bears three figures in added main (denils incored) tianting above a painted red line. The artist is the Chariot Painter. The Change Painter's Phonyllis lekythoi are somewhat altmmer than the Phanyllis Painter's and again from their generally larger size and steeper shoulder, their profile is not unlike the Large Lucas of the Diosphos Workshop.9 Between the Phanyllis and Little Lim televillas stands the Cock Group (see pp. 145 f.)10-near the Phanyllis in shape, near the Lattle Line in size. The Cock likeliker are connectioned decorated in unitation of Hamyllis felyther and are somewhat later in date." They derive their name from

in the First Econol (1970), of the party much (source) the country with black palmetter, very like there on the on similar to that on the minimum to-Depute with that a series from one other one a trapportation tand-cap (Amy-die 1742 Greet pt to), about which thereby rook The paper and makedage makes were these of Proce, but so light remargie Later!

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- PELL NOR

Street Published as If One of the morney or changes on the day maps of the cores printing as a black. from strong of the Anti-court Enter (Supples, Supand from the condition of participal court and as those by the Cota Encyclose and Maintin Pointers

Subangton 3885 borns (1957), 17 and 16 yes a Temperal and American State of the Board with all the state of the fire effective and the state of to talk the Thirt on the same beauty for the and while a morried that wer supply their such

and the was standile my long (ASL 1887) in Dissiplies Painter's doubleses (cf. AHI. 205 1000) spens, and say, no. 136), smapl their our the H side of the Planers amphora (ML axx 654, fig. 14) which as very like the paintettes on the Danghes Paper's subsects feliche in Athers (221) Atil. 14 36 51

Chan Ad 2070, 475 II. A speakle group of dien with descripted in added to lear has been collected by Green (Atal 1070 475 ff'), mentioned earlier by tan Hieren (Chare and Anth. sterie (1932), 54). Meat do not make our of men on (Ald 1970. 481)

1 him Aul 63 and 7. = 64, 65, 87 (581 Class). Ly (Osmophile Johythus).

- Upright palir terromich AHL 63 64 and n. t. or on The notion a applied to areintectural derivation, reliams to

" ber prise ni 4

* ANL 69 17 SHV 600; Para 203 f.

" Alth by Au exceptionally shelp weston of the there, were I'll the p. Str. of represented by a frighties of Certirobe (B 683, Ct a pl. 31 a) whose black hody hence two discourse in adultal velices, with eed lives paimed stone and below (CI' 4, p. 12, and

* AUL to 1., ANV 466 R. Ggg, Para 208 H. IN ARL 68

the cocks which regularly decorate the shoulders. So,'s technique is not unknown among Cock lekythos but at present it is not well represented. Some Cock lekythos were produced in the 58r Workshop which is connected with the Planyth's Workshop in both shape and pattern.* Black-bodied lekythin are not known in have been a speciality of the \$8: Workshop, but pattern beleyther were and these we shall consuler in Part Five. The Maratinos Painter, the leading artist of the 581 Workshop, was a contemporary of the Sapphe and Diosphos Painters, and interrelation might be expected; some 58t felevilor are close to the Liftle Lion Class in shape, and might indeed be counted as belonging to n' ? The patternwork of both is sometimes similar.

Six's technique in the hands of the Sapplio and Disaphus Painters generally looks different significant parts of the composition are incised without added colour. This 'outline Six' is a middlecation of the timple Six's technique,' as marrianed above. (There are black bodied wases by the Sapples Painter in the simpler malmagar | It is a transitional technique just like simi-authire, standing between black-figure (incredpainted areas) and redsfigure (outlined areas). Sura-outline was from the Diosphio-Workshop dispose outlined and solid areas of colour on a light ground, the Six vages dispose outline (incised) and solid (applied colour) on a dark ground (cf. rears, c8, 30 and 6, 4). The Sappho Painter seems to leave been more old-fashioned train his colleague and generally less interested in the outline styles. The Diaspins Painter's use of Say's technique is similar to his use of semi-outline; just at he liked to behave light (outline) and dark (silhonette) on white ground, he likes to believe dark (merco) and hely (added colour) on black. In both techniques his chief concern to decorative office (Inc of his exceptionally elaborate Six ichyther (reart b. 4) " features a warron floody increed striding over he fallen nelversory (body in mided flesh tones), deplaying a shield with a blumon in Six's technique, as a had been used by earber black figure painters." On some other Six lekythat the decorative selieror sorts the therse: a black (incised) sayer parsons a white (added colour) macraid, one figure overlapping the other for maximum decorative cilles V.

Most of the Six lekythal, of both the Sappha and Diosphos Paoters are the workshop's normal shape. DL, and some lekyther of this shape are black bodied without accessory decoration (PLAIR 67. 2). We know that the Sapplie Painter decorated at least one

AHLOLINA ART ART

area and forming lead as white aligned and distinguishing grited but as colons Edwin (Admire cons. 401). salt no att The figures (Teners and the Mendaler) was required to grow as all had palmer

^{*} parent Acres P colot all' 154, 10, 64; Hep. 15 tropps and 8

a next percentages pluges are all amore decreated - Sign of marketing to ..

¹ Boson to 550. API 471 10 124

A Black tracked folyakes in Onford (1113 21s) trians an at reliable in shore to Phandle and the preserves more of the century or already of an are the the other, or archive contest Phoneythe, guillo acts ovel and white) the body decreation is official.

^{*} A/HL Bo * Pare Str

^{*} Afternoon by 915.8 bears (400-45, 24

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[&]quot; Marko 44 f. top v a represented by Daggelet

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which was also supported by the Lords Lion, which was also supported Subgrand - Day's Washing is the Louis Lion, which was also sometimes blackbearing a roun de retain.

STATES A PERSON

May that haded brights from the Desigher Workshop, shape DL and LL, were the part by the secretary or Sur's restinuous, their bodies were less thank hallend my by the old one of the bands of added red or purple paint, or the Markot put the best hady, and not refrequently at the mouth and foot ! The contract the fire of they pain blury-teched blatter, like them of the black had a blothers are belonger are merved, sumally also part of the front plate. The larger Make of the country a money shape (DL) would have reserved aboutders with taked been hold in the passers! Brownit schemes (PLATE 67. 2)," but some large when stepped absoluter and a wine slipped pattern band at the josts of shoulder to body. The sector that bother adentes of Little Lago type (plain and Six's technique) are - "at mare! They are the form trapmently have better body arritable of the speciment and A Secretar freque of deare of these Little Livers (plain and box's terdinagge) in the above of white proves the shoulder Smale, to place of street-ares linking had to bull yer where lock on within to shermore buds. The white lines upday out towards the And the same of th a major are no a stade conservation of the Drophos Workshop; white person are found runtim on John but of the Dolphon Group (see: p. 144; cf. PLATE 68, 3).

The many of abundance of over of the Disciplion Pointer's black-bodied leftythey in Sec. manger has bee black pulmetter dispersed on the Athena Painter's Involunte schools. es place of the supplying a most letter book. The Athena Painter's aboutler decoration a bet made there are the barre of black-bothed leferther of shape BL (PLAIS (g. 1)) about me severally among to have come from the red figure Bowdoin Workshop. the transfer there there receives about the product some earlier Itlack-Indied lehyther of countries there from boat digger workshops.

be the Lander Marke here been aconducted to the Edinburgh Painter, but he way here descreed by the of the type " A black-bodied likythes in the Petit Palain betrain

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a whom in Carried in the bull was to be a long in the following the property and the amplithe sale All the spin-a new or spin- and they must start and one that the spin old to the - 1- apr was at page 17 - 1 - 3-2 (717); trye (1231) E.S. NAME AND POST OFFICE ASSESSMENT

* G. Paterney, Morphone Collegeness, Total 110 L

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BLACK TIEVEL WHEEPHOPS his influence? It is a tall, along trainly-soled cylinder with reserved neck, shoulder, and foot plate. The shoulder bears seven black palments who old Langent scheme where the Edinburge Painter used on his parties tobythort walls single small my leaves in the Beld. The shape and unclosed fury is the mach shoulder from sure at a force than then the even-palmette scheme. The Galle Painter divoyated pattern (and pp. 445). If and blackbodied felicities. The latter are slow seguitard cylinders, presentially sare of fer later ward. The shoulder of one has the Edinburgh Parrour's tarry but pairwrite schemes; the shoulder of the other has the painter's own decorates time policities with the lines buds." The Gels Painter follows the Library's Passter's practice of leaving the rock

The introduction of the black need to believing of itselfed those or embed tothe Athens Paster; concemposars developments in red figure are thought to have influenced from (The Atheria Painter's relation to red dy are has been markinged on several occasions. Here our concern to the group of standard cylinders described to deferent techniques where shoulders hear red-figure paterones disposed hay morally. Some are blak-figure (sease 11), women are black-budged (reasons a 2 a), and nor or not fourte. (PEATE 12. 5) Two of the three blue-5-one believe have nearly done I be Mackboiled and red-figure felythis have black necks." The shoulder decreases scarcely waries; four horsemand red-figure paleoestes hancoth enclosed from folial across on the on reserved granted, not red-figure torques). The shocker hade may a decorated with a dos pattern or a meander. These blastless are serviced extenders. The black-bashed letyther associated with the red-liquir Board on Workshop (FLAIR by IF are rear standard, with black neck. Herecen them stand the black-bodied (Ayries sentlard extinders with black necks whose reserved shoulders bein Squies noticed of though the was once on the Parm Market;" the other tyre Orderd (seem 67, 4). The deciders of that are black-figure and their steries one very similar. The l'are charles had one area and two hounds charung a hare with highly late a princ found in black beautiful at 12, 11 and semi-corthree (1x x rt 14 2) leferther from the Athora E-real- Workshop . I be easily a ner pattern. The Oxford shoulder features a rear buse with these patroned as the shoulder body

as Swittenberg (ARE) 470 to 1 Public 5 45 m -Att of pleased in Margarianal larger of Figures, and in all other resoment, has enormously in the person of the perdes standales to have the standards has salings opposes to a substitute sometime to their forcess. by the Rector Paners Transler investment in the ment of reliefs blick on again facts the nimited the dear line than of restree the 2000 has report, yes Moreon Holesman and other exemples of such many stern all farm are the low human's surplement provide whire 'our placed depose of other complex of the properatory or Anna year priority of The Same Sharker But you Anador menting along a wall to account two support The suppose the right is mississibly a gray The section and goat on the Handworld by Control and the asternated made the mera floring from the last Come 1 agree 461 are to tax 27.5 be 11.00. plant come to seed

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to Allen Briefe and the paper on Enemant's April 1919. No. 75 and diff gar, where they diff him he by

Parent & Roservin Fight.

^{*} President and Children as

[&]quot;There want begulards paying in the proposed with the larger and leaves led in a branch from it posteriors in some felt into all the Disterior, PA Street, and Code games for a right

^{*} Tancon in 68 common, re- 35 (*156, 141 - 75- 147)

with in the beld the marry of an interpretary are scattered. Space-filling to emproprise are a characteristic fraction as sent-continue tripytheir from the Bowdoin Werdeshop, Throthe blocks from the saiding may be compared, for even though they are red-figure they treated the Men are demonst with figures instead of florate the balling of Supply to Parents attributed to the Brandon Parities (PEATE 33). The function on the Broatch the Attention of the figures on sentimonial con-Islands, and the compositions recall the Athena Painters and the sermi-outline leighthea sanctions and her small the Bestelous Paretter, There are letters scattered in the field a Mc mour of arm and a height it the shaulter-both join there is the peculiar net sir payers purp of Lorest meanthry afternating with patterned agencies.

He that both blythe of the Bonder. Workshop are shape II L and most have the Allena Palacris for paractes on their shoulder," but some have black shoulders the the sound the black park to the reserved healy there are enclosed black berry at the last of amiliar to their puriod fairs or paterts read - that is a manufact. The blad should foreston blacks have been bound over much of the Mediterrangen. They were manufactured we pret a member period of time, but mint more probably produced during the would quarter of the fifth century w.c.!

WEATH-DUDIES LARTERED DE SECREDARY SHAPE

These are blink-rooted library or you was, all the reconstany shapes decorated in red-Array of Balance and The a facility decounting to generally abbreviated florals or than so postered ground and less this senson I keep tient separate from Island-bodied help the sub-subsidian description monthly be Decommon is restricted to the reserved aboutley. PLa pormally have five high palmetter, " EELs," CLs, " and ATLs " have rays. They are small and compensar rates widow experted and freely imitated. They serve much the more purposes as the small pattern beighten.

2 RED-FIGURE WORKSHOPS

The earliest State Stated Saythy with substitute decorations in red figure are earlier he the link-hound display non-red-figure shoulders inspected with the Atlanta

Remark A. part Aller ton the pay Bellion of Bender and the bern 'democrat' Label' don't be CHIEF AND DO TO THE

they are turned black mother on processed pro-

Painter. They are not absoluted cylenders but sld-full-tonioned testimones (PLATE 3, 2). -a shape which comprising between the old type of shoulder (Markov and the new cylunder." In black-torrow the thape is short-fired, the Edinburgh Pennes in one of the Last to one star and in real-nature only true examples are known but black bosted I one in Oxford (PLANE Se. 1)," the rates promitly in the limit Mayler." The two water are so nearly identical in alone, size, and mile of descripte that the band seems toward. Bearley pever attributed the Oxford language and he did not know the Baile for yolou. The Oxford 'amagnomia' whose shoulder bears may and loss to seep palements offers been stripe for attendances than the limite transpromed, whose shander from here Squite. framed by palmetter. On the hum of those the delettor course be much herr than

The Oxford felvilles has a black coul, tentrues at the join of reak to doubler, and a Jeftward key at the join of shoulder or body. A farge york and sould hen described holes and hale) are framed to a past of lesked, circumstrated primertes with ruled penals The closest parallel Bestley could find for the feat at a cock by the Harrise Painter to a column-crater to Naples? The elected panillel Harpely route first for the forcing are primeres by the Europe's and Typic evier Passers. The surgonness a parallelat on a left that shareldes fragment trees the Acrepoint stylesticals not conquestic, and cocks are, of course, spennen on the shoulders of the the Lock Group. Cocks alternate with smaller from toes the Gels Paister's white delegate in Separate (PLATE 19, 41.1) and tooks fight on the lock of one of the happen Pareter's Allerian in Sur's red inque." In ord-figure cock and bety framed by florely, are the protopal decreation of a perform head wase in the Louvee (PLATE 64. 5. fig. 2). The imposition unlosely community with the Oxford felt that the style is not. The bend was belong to the Epilekes Class! pand dates around gard to gard to may take have many. Epitaber't to avoid by displace and, I who also worked in black-figure on cural ground, I possible in black figure on when ground, it

The Hasle 'compromise' has a black neck, tongtes at the join of such to absolder, and a most timescal pottern at the join of shoulder to body a trempt ("soundline") rounder. In black-house the ground meaning in our the Gela Parate blacks, many the Antimeters Painter used it conseconally." In red-figure the opening recorder is used rower

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⁻ All tim (1924) 114 Tel 154

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I The fact that the end, military Months income of comprise of things six the inducted week to support the Michelman Iradians of the first of Crurklen The red-liner passers who are hen Above, for Many history believes me change on about to Mich Spore who Dornbur and Berlin Passess.

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^{*} The black neck is an execute of red facult pre-See entlers then the Athena Faunt's adopted of Such perso so relimber believes, Mark-dynor and whitebrund

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pointer's career. The hon-boulder is from har in telack figure from hely flow of the Lone.

I ion Clarge and in real-figure a secolar composition record on the absolute of Dispers'

Connected with the Bestin Printer is a group of successful black landed visits feltyther, omorhous, and Nolm scoppora- and ficeal shoulders and salesting pattern

bunds the Group of the Floral Notices (Plain 56). The interior (Plain 66 3 4) or

standard cylinders with black rock, as ope patterns at the row of need to shoulder, a

me ender posture at the gion of shouldes to brady, a unbashing beaut of florglane the brady,

and sometimes a second remarker hand towards the least "There are four lehythis in the

group, but the number of examples could be recreased. The aboutles despertion is true

exceptional Two have five painteries (Type I) with lotter bade added to the red are at the

central palmeres, and two lase for pointers (Tape Ia) among both but held Tape I

palmettes are common in red bysite has the classical aydem big three palmetter me.

five t The Donat Painter's phroddens regularly lond. Tape I palements and the Donas

Painter is closely connected with the Uteral Nobin Group (see below). Type-14 palmeters.

pre uncommuni on red figure shoulders just as they air on white-ground shoulders but

the Berlin Painter and has followers occasionally use them if Type-Is paintage at also applied to the sixualder of a Nobin amplima of the group in Birmingham (FLATI 65, 1)

and the aboutlet of another Noise in New York! I is decoursed with a double of the at-

Botoses and palmettes- a partern who is enturies the body of a fidualiar of the group in

Geld to The body florals on the delegated are remained to a narrow centrally placed band.

recordingly and my states rarrety of feature by the Property, by the Berlin Painter, and by and of his consequences and followers; in later red-figure at is care. The Berlin. Plants have to save been attracted to the country meander only in his carly reard along to economical in a form deferent from that regularly used by the Gela and Lablante Basers is most key alternating outh a stope step) (Florible 4a) and by the Further to more farmers pattern, both step and key run) (vicable 41), the running key wooded by a store store (reason 40). I know this pattern only from the Euchander Parties more than a driver in Cognitioner.) The Eucharides Painter was specially mounted to the symmetry which he executed in at least three different forms The filed 'congruence' has stops key consided by a stope step-the forms found in black. figure on cases by the Gela I ander and in red-figure on times by the Euchanite Painter The last figure composition on the Basic shoulder reproduces the death of Aignith-

But figure adopted with shoulder figures du not have more than two figures," the the state compression on our time is possibly a reflection of black-figure practice? The these purallel which I have been able to find for the ocene, which is in fact a paredy of The desired Articles, traces from a small group of helper hydrine by a little-known atten-. Soul sie the saly Enclosides and Harrow Painters, There is also something that the composition of the figures, and of course about the style, which makes or Count of the Berno Paymer to his carly years?

The Bestin Painter filed the effect of the glossy black surface. Many of his vasies have a natural of pararoqual and a single figure on each side, some are black-hodied. Two black bodied bilights by this pointer, one in Munich's and one in Adria," have Sparol shoulden. They are standard to finders with an egg pattern at the neck shoulder pies and a minimum pattern at the thoulder-body join. 12 On the Munich shoulder there

THE STREET

of Charge are's lead and the way in which the A Thru years may be broad become the figures on weight the concentrate of death. Compare the Dread-Agriculture group ands the It sade of smiller entry politions also Derbei Puntos (Fincence, post (R) 24 and the second of the Martin Roberts are tiply on which Therein is seen known the Mermay July are to my and a year on I have not some your Therene and Dresses, Admitted, and the Montethe most on the first of the next of a redule recent they are compared to again transity where there of these peldis base, on their It sales, reversed petro-Barrett above the factors is married point. Last one will be as the second or the table of putterns on higher termine the Harden Painter, well in relating of his sectorego mores who maintained the old-fasheded scheme of black passermonk on present ground. that from blotten in studies have CX start pile royally defendes and chaptizers, have received particular mores to two broken more tharply with this black-

present on the same or the present on the white ground. There are those policies, and have been been account. res and sureduction try the Syrathou I

real-figure fely thoras Roberts (mare \$ 2).

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New York, 24 left H. The second of closing 42 45 ter. Let six sur pur perfects at the free of some to absorble.

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^{*} Cf. Galla, Imm Dela: ART at Law at

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was probably passed late in the first quarter of the fifth contary. There is a fine blackbodied teleption, not much later, from the band of the Pan Painter. The vate is large and very handsome, it has a Sicalian paraemence, as do many of the black bodied lekythic (see pp. 136 L). Two Erotes, holding tendrile, fly across the bless shoulder. Eros was a prepalar subject at this time." The Pan Painter's lobythm may serve as transduction to a vase which has no place in this section; it is not black-bodied, but I undude it because

3. SYRISKOS PAINTER'S LEKYTHOS IN BERLIN

One delay this has been are obused to the Synches Plantes. The only what frie ther known to me whose shoulder bears figure decoration (re are 8, 1). The Symbos Pointer was the Copenhagen Pamter's 'brother', 'An academic action also to the laser phase of Doorse', and a younger contemporary of the Begin Painter," who would for the potters byroken and Purcauses," probably also for the potter of some of the Brygon Punter a beat variable (The Brygos Painter and Denira are among the first to take up the fashing for plantiwases which seems to have come to the Athrean Keneneskie in the years movedietaly fullowing the close of the Person wars; " the Syrakos Painter also decorated some head. voses and his are not much later. W There are several white-ground vases by the Syrokov Painter: our lekythor, a round prydullor," oledestra," and a band war, " whose style of decoration larks the guinter with the group of the Negro Abbutto."

The whote felly thes is medicat in size" and continual in chape, which is to be induced. it is unlike any other lehythes of exacted shape we have described it looks has an unsuccessful experiment. The body is thick, the mack is long, and there is no pattern hand at the jours of merk to shoulder. The a promptagily as not exceptional a morrow, sented on a chair with a bird on her knee, and a man liming on a stick. Chittings are place and a sober polychrony is achieved through diluse washes of plane " A halo morniston to decoratively watered in the field; the Jude Compaches is otherwise and nown." There are two suttern builds and both are mutated above the figures an embanded pattern with chaquered squares in the gaps and below, an embattled-option-cultured pattern.

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H JESSE VANH

Despite the many unusual features of this lekythos, its authenticity is secure: it was found

in a grave near Haghia Triada in the Athenian Kerameikos in 1879.1

On the shoulder (PLATE 8. 1b), our chief concern, Eros flies grasping in each hand a tendril with palmettes and added blossom. The composition is quite like the Pan Painter's, but much more like Douris', on the Atalanta lekythos in Cleveland (PLATES 10. 2, 11). The Eros beneath the handle on the Cleveland lekythos flies with two palmette tendrils in his hands in a pose almost exactly like the Syriskos Painter's Eros. Notice that these Erotes have their wings attached to their shoulders, not to their backs, as the Pan Painter's, and remember that the Cleveland lekythos makes extensive use of dilute washes of glaze to achieve subtle polychromy. The elements of both pattern hands on the Berlin lekythox may be found on the Cleveland vase,2 and the execution of the florals on the shoulders is in many respects quite similar (see p. 31).

The picture on the body of the lekythos finds a close parallel in the work of the Bowdoin Painter, on a lekythos in New York mentioned earlier for its handle palmette.3 Douris liked to represent Eros and so did the Bowdoin Painter. I have suggested that Douris had some relation with the Bowdoin Workshop (see p. 30), and the Syriskos Painter's lehythos perhaps lends support to this. Close attention to the florals on the Cleveland lekythos reveals a prominence of cross-overs-tendrils crossing over each other and terminating in blossoms. Similar cross-overs are a characteristic feature of florals on white-ground semi-outline lekythoi from the Bowdoin Workshop (PLATE 60). Crossovers do not appear on the Syriskos Painter's lekythos (whose thick black lines and solid blossoms are more like those of the Pistoxenos Painter)s but they do appear on his redfigure astragalos in the Villa Giulia, signed by the potter Syriskos.6

* AE 1880, 134.

and on the exterior of the white cup from the Acropolis (430. ARI 860, no. 2). The latter is exceptional not only for being white-shpped on the exterior as well as the tondo, but also for the predominance of black figures, and florals.

³ The embattled-counter-embattled pattern may be found on the dress of Arabanta; the chequer squares in the pattern band above the figure scene,

New York, ob. 1021 go. ARI 682, no. 102.

[&]quot; Greifenhager, 72 f.

[·] Compare especially the polinettes on the white tondo of the cup in London (D 2. ARI 862, no. 22)

Villa Coulia, 860. ARI 264, no. 67. The elements of the composition-hon, Erox, and Nike amidst florals remind one of the Berlin Painter.

PART FIVE PATTERN LEKYTHOI

INTRODUCTION

We have looked at figures and florals on shoulder and body and, indirectly, at linear motifs comprising framing pattern bands. We conclude with pattern lekythoi (PLATES 6S-71)¹ which, like the black-bodied of the preceding section, are contemporary with figure lekythoi and produced in the same workshops. A lekythos with figure decoration, unless very poor work, was more expensive than one painted black or hastily covered with patterns, and its market was more restricted, since the iconography was not always intelligible abroad. The white lekythos with funerary iconography had the most restricted market; the specialized iconography rendered it intelligible only to those familiar with Athenian rites of death and burial, and since the white lekythos came to serve the dead, it is not often found in domestic deposits. Pattern and black-bodied lekythoi, on the other hand, served the needs of the living and the dead, at home and abroad; numbers and distribution—chronological and geographical—give them a place of importance in Attic vase-painting beyond their artistic merit, and for these reasons I have prefaced the section with a discussion of their chronology and proveniences.

I. CHRONOLOGY

The chronology of Attic vase-painting has been studied by many and is now reasonably secure. Recently, non-Attic, pre-, and post-classical fabrics have received more attention than Attic black- and red-figure, and this is because students of Attic vase-painting have come to rely upon Beazley's chronology—a schematic arrangement of painters, potters, and workshops, based on the assumption that Attic vase-painting, like other branches of Greek art, developed in a straightforward predictable manner—as indeed it seems to have. Although Beazley himself was fully aware of the relationships between painters and although he sometimes dated vases closely, chronological aids are almost totally absent from ABV, ARV, and Paralipomena. Consequently, when we try to date Attic black-, red-figure, and white-ground vases we tend to compare one vase with another in Beazley's list for which he has given a date. Beazley's chronology can be used effectively only if one's eyes are sensitive to subtle differences in style and if one is well aware of the external evidence for dating the vases on which he based his system. It is this external evidence which I should like to summarize.

Athenian chronology during our period is determined by absolute and relative dates. The latter are provided by a series of deposits in which Attic vases, and lekythoi of various types, have been found. Their dates depend not only on the vases, but also on stratigraphy and the other contents, which sometimes include outraka, coins, or other readily datable material. The absolute dates are well known: the battle of Marathon (490 B.C.),

black-bodied more often than not, and I do not include them.

of Type Two, whose decoration is composed of patterns instead of figures; the term is sometimes applied to legislate of Type Three, but these are red-figure or

⁴ GPP 259 ff. Follmann, 20 ff. + Cl. 7IIS laxev (10h5), 99 (C. M. Robertson).

the sact of the Adiental Acropolis by the Persians (180 a.c.), the refoundation of Camame see of the appearant Acropantier on of Delos (426/5), the buttle of Dehon (424 o.c.) and the Berrist of the Laceriannovians in the Keramerkon (403 B.C.).

Charle I and II (on pp. 1,141) present the evidence bearing on the date of Attic lelevilles from the live sorth century to around 400 n c Chart I is designed primarily to illustrate the topographical distribution, Chart II the typological; both are based on the same majoral Court I may be applied to Attic wase-painting more generally since nearly all the deposes fixed contained black- or red-figure cases of other shapes; but the himitations of the relicion must be kept in mind (1) most of the deposits have been chosen because defeaths are prominent, (a) the time-pair of each is that of the excavators and define. the deposits, not necessarily the contents. (When the sport of the deposit exceeds that of a specific type of Indpulse I have indicated this in the charts by a broken line.)

The Athenium evidence is full and reasonably well documented. Funerary deposits exeatly outsumber domestic but the litter are represented by the well in the Appra minut have been so emetally excavated and published that they provide a firm foundation for our stropological table." Funerally deposits are very numerous because many late suchase and classical Athenian graves are known; but few have received detailed pulstermon I have therefore a lected two cometeries to represent our period, both well published and carefully dated the Keramicikos (south side of the Sacred Way)! and Lenoment Street (between the Agora and Kolonos Hippios). I also include a grave from the a complete short Studion Street the so-called Douris grave, whose offerings included a lore number of behyther in addition to the acybullor by Doures (PEATE 9, 2). A selection of non-Ame deposite is included for companion; all are funerary except the foundation deposit beneath the Herman on the uland of Delos' and the purification deposit on the ested of Rhenetz, neither of their is especially important for us. Rhitsons and the North Cometers at Counth bace been chosen to represent burials outside Athens to

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- Labor town Section of the rought from hours any finding in the chiers, but the two ever here a serprimer of published burges scale offerings afterny arts vant to year structs. Clots in the last one one for our paragraph and it is tribled where detail in pit 120 if.

because they are well published and Attic lehythes were found in mignificant numbers. The evidence presented to the charts may be summerized.

1. In Athem lehythor of all types are represented throughout the period.

z. Outside Athere the pattern of distribution becomes noticeably less even towards the multile of the century must be when the whole telegries with functory remography

The geographical destrubution of the whole lebathor sowards the middle of the fifthcentury reflects the change in the iconography of the vase, by this time the white leavibor had become decidedly innerary. Attacfunctory are has a long tradition; in wast-parating it is well represented from the Ecoporary period " and to black-figure it is found on eases. and plaques from the very beganning of the ttyle? The corliest white lebyther with inque turably functory monography are the Beldam Painter a and are probably not much earlier than 470.1 This is somewhat corprising once obler black figure order who specialized in Televilior, some of them white-ground, desurated black figure cases of inflar shapes with detailed - enes of tomal nies - for example the Sappho and Theseus Panters The Sapplier Painter's functory vaces are to the black figure tradition-red ground plaquest and hutrophorar with seven of positions caledypoon, and interment. They are exceptional only in the weight of detail? The date is probably not later than around 500 the, and possibly somewhat carlies. The Thesens Painter's forerary waser are the traditional red-ground loansephona, with scenes of profluen and monening and a group of skyph s. (Currency skyphes are otherwise unknown but there me black-figure ban-Higenit and cops of other types" with smaller decaration.) More important for in it an alabastron by the painter with a protherir scene in black-feare on white ground with a miniature fawn bant in adhouette above). * This, to my knowledge is the earliest whiteground wase with anquestionaldy functors iconography. Judging from the shape, the date of the alabatica is the later agos. I certainly later than the skyphot or louis phone. and it is presumably one of the These a Pointer's latest works. Some Lite felyther by the painter are connected with the Beldian Painter in alaps, and in absolute decoration it and the funeracy sconography is another link between the two arrans. The fieldam Parities a funerus lekether are white ground BLLs; the earliest are black figure, the large custine, They have false inteners, I and the combination of Pamerary immigraphy and false meeriors is evidence of the arknowledged functors role of the wine. Inheliae at the time The period during which the white libyth a with functory acongraphy was the most

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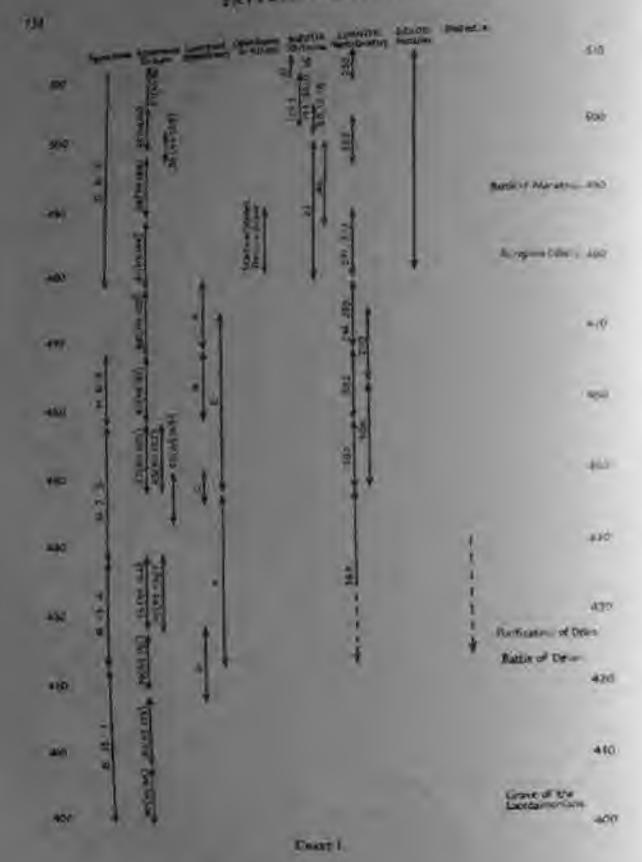
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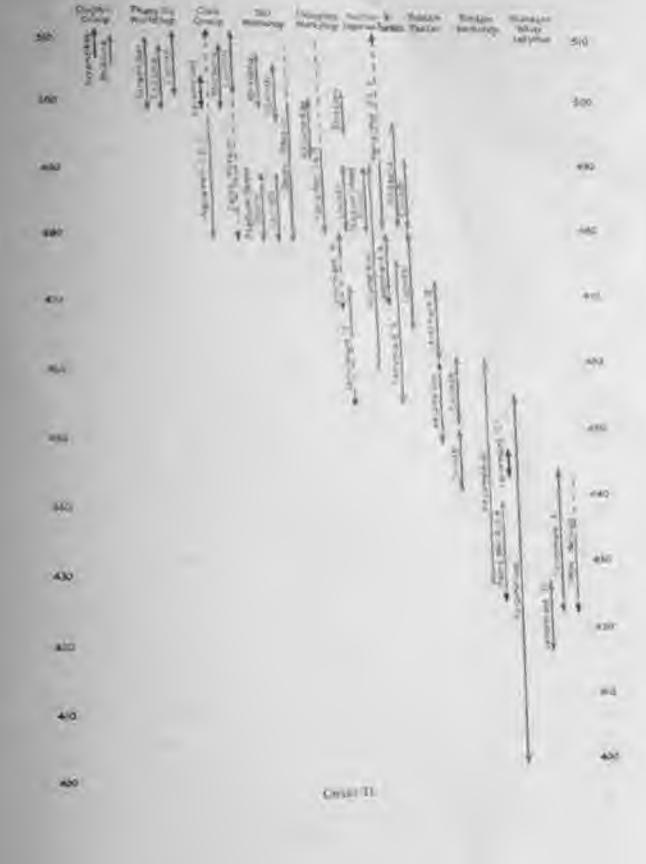
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¹⁷ L.C. Mills, son'll, takepea of adultional and Dallayd. Ch's pt at me and a Bapter's Long Dilly man but

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⁺ Hall arm on a re.





Limited offering to the dead is from the 46th to around 410 m.c. (allowing a margin included opposite to the unit very numerous entire and later examples). The application of function of the graphy as the same is not suprained in view of the established tradition of Arresty -- potential is Arrest and the programments of oil in rates of death and burial the the lock of white lefter with the trans accompanies before this tonic its somewhat sugar of, I that the fathern for the wast in due to restrictions on more extravarious beare of Address francis or which seam to have been in effect from around 500 byto some time in the third quarter of the fifth contain (see p. 74). There also seems to to some one of the sample of logication at this time, and there is a noticeable to the himsen of there is a noticeable to the of nopre-site private gover monuments with fine sculptural decoration from Atherina commercializing most of the fifth contary. The Athenian tendency towards extravegame to functory are well dissipated by the fourth-tentucy family plots in the Eridania-Concern I with hardway decorated anotherones, large marble vives, and figures consed in the round must have been greatly frustrated by these restrictions. A clay wase with explain finite in accompaging we better than nothing, but a poor substitute for a grander mentioned in tone. When sculptons were again free to cut private memorials, the white samples to be decline. The sampeors' new offering to the separathral marker - large stone Offichia Instence in coal

2 PROVENIENCES

ATTREA

The motor for day was wat specialized school raphy is unlikely to extend beyond the tres probability is real-record, unless the existence are especially valuable; and the market for a raw with a designation is desired to Athenian funerary rites and excharological teled lend the contents are the especially valuable) will not extend beyond Athena and Athronous areas of influence. Unity a fraction of the attributed Artic white Jolythan have a known provenience, and these are recorded in the Index of Proveniences in ABV ? ARY Jand Perubperson. There is no convenient index of proveniences for unattributed forms friendly or in the many state to other decorated exclusively with platterns. But their department is probably terr nimilar to that of the attributed vases, white lekyther with funerur propography are found in Atrica and Eretria, on the nearby island of Enders when being anthur anthur (merry ironography (figured and patterned) are from in must part of the Greek world where they were not infrequently copied locally.

Brion torroop to specific sum Arus aries which I have relected to illustrate the gooemployed distribution of where to kertain, the Attic sites need brief mention. Unfortunately, tions of them he been no a removably exercised or properly published. If I speak of Advenue white fely that it is tire because I think all of the wases were made to Athens, but because I think that most of them were and that those which were not were impured

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by the Athenian model. Abit the published white lehyther from Artic sites are concernly ably Athenian, some by the leading painted. The provincial over which have yielded white lekythor with figure decoration are, for the most part, coher new Athers Pikrodaphri, Ambelokepoi) or on muin lines of communication occurred Athere and the se-(Trachones, Armysson) or herween Athens and the Mesonale (Koropa Madiopendo) An interesting appropriat exception is Orapie, where a prove successfound with two white tely ther by the Phane Fainter (PLITE 3% a) and a third of related this? Oropos is quite for from Athens, dur north, how near firetria which lies are a the tompore The wave are line and the grate can scarcely have been unique. Dregor has on the toland roote to Erctrin.3

ERETHIA

Outside Attien the large a number of surdouted Army winte Why the in from Erestra, but unfortunately they were tound during the mineteentle corners averagions of the use for which there is no record; even in the 1890; Bounglet havented the back of information. on the Eretrian graves - Brettes or the only am whole hips wal- importation of Artic lekythm does not come when the connectiply of the white left the becomes descirely functory.

Why were white likythat popular in Eretria : Eretria is not too far from Attica, such the narrow Europus separates them, but pleased personal seems not to have been the only reason Eretrians imported tonerary and non funerary lebs they which may em that as least nome of the people understood the aconography. They also superied Auto 1888. and these vascs are almost as peculiar to Athens and to Athensian rates and beliefs as where Telepthios. "The resision portrially gaven for the close relations between Athens and Eccina is the establishment of an Athenian colony on the mo some time around the traditio of the fifth century men for which there is literary evaluated that Arms belypton were imported before this the Beldam Painter's white behavior with function recommender were found at Eretma, and the carliest of them is probably not lives than 470 car."

The high proportion of attributed Attic white lebyths with an Eretrum provenience has supersted to some scholars local production. Lehethor were made locally, but apparently not the fines figured vases with which we are most tambur. Among the painters hest represented at Erectia is the Adullis Pantier, whose Atherenters can scarcely be questioned Arming the Exercise behalfer included in ARV, there is a small group which Benziev thought tought have been much locally three lebules by the Turch Painter (PLATE 15 2-4) and one of combit labric by another hazal. The room classification

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former of these lokelled is a prome fidure. The shape and pattern could be Athernatic although come dearly as a street peculiar, for example the style of the shoulder palicettes The figure style a cascuted with carr, and the attention to anatomical detail is not what we have rome to expect from Athennya whote lekythor. The outlines are must red, very fine and sure, and their command with the rest of the vase's decoration. The painter takehe came from an athlese or one of the left that (PLATE 45, 3)! who is seen at a termb, with de tracked bereti in hand, the torch looks more like a recharcal slip which the pointer he find to correct," and certainly should not be used as evidence for the torch race at the grave. The servis med in races, which are not known to have been funerary in classical Alberta is very sport with a shield to protect the hand,"

COMPAN

The North Commercial

The graves of the North Cemetery at Corneth span a considerable period of time and are especially numerous during the aixth and fifth centuries B.C.? Committian lekyther in mission of Aure black Denous first appear around the middle of the sixth century :10 lehythoiof Type II do not oppear until its end. "During the fifth century Athenian lekythei were repulse grate offerings. They were imported in quantity until the outbreak of the Pelapameson War; oner that time they were copied locally." The chronology of the oftheremury graves relies heavily on Attic lekyther, I the excavators found it difficult to the last Corinthian mutations, but their assumption that the white lehythos disappeared in Athens and in Cortists at about the same time 's seems reasonable.

The Arms white lekelhos which the Corinthians imported in the greatest numbers was decorated with patterns (PLATE 70. 8), not figures, and it is the pattern lekythor which they had copied most after. The attributed Artic white lekether with figure electration the not protection?" The few with functory iconography are either products of the two large workshops ulmer geographical distribution is wide and whose funerary lelevilloi do recommende travel outside Atherina areas of influence—the Tymbosts and Reads Workshops or of a small, virtually unknown workshop the Group of Athens 1810

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- " Cf County, MP to ART 775, no. 97, MP o-JRY 7521 ARY 1164 par 12
- " MF 91 ARV 157 60 2
- * Atte. . thir TRI' 1979, no. 54-

(five matt outline vases not certainly by the same hand, which Busehor connected with the Woman Painter to his late period) and the Painter of the Cornth Lekythos, to whom three white longthon have been attributed (two found on the road to Voulngment, the third at Cormit), "These vases are late" and must have been imported after the outbreak of the Pelopouresian War.4 The Counthian white lebythia preserve little of their ngure decoration. The iconography, as preserved, it very simple a sangle figure. The shape, fabric, and polychromy of these vises help to distinguish them from contemporary white Likythoi nucle in Athens.

THE LECHATON CEMETERY

In 1954 a smaller cemerery was found not far from Countb, rost of the Lechaion Gull, near the Bronze Age site of Korakou. Among the graves, which date from the early seventh century to the second half of the fourth century B.C. I there were seven from the first half of the fifth century and two from the second. The distribution of Arm lekythia corresponds to that in the North Cometers, pattern leby that are especially popular and black-bodied lekythin are well represented? The figured tehythin are Haermonan, and there is a side-palmette lehyther by the Emporion Panter, there are my later white lekythor with functory iconography. In the Lectoron Cometers, as in the North Conselery, imported Affic vases are not found in the graves of the later third and fourth quarters of the century; in their place are local matations, whose decoration, so far and is preserved, is floral 14

SICILY

The distribution of Attic figured vases in Sunly" is wide but uneven, and geography probably determined this less than contemporary political events. Cola has been the most productive of all the Sicilian sites and the number of Atue vases, black-16 and red-figure, 2 is impressive. The city by on the south coast, well signified for communications inland

- * Athens, this ARV 1375, no 1.
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(er. 1 cs), and his test lost tocosts; been given a fell remonsters by A. W. Gorane, A. Andrews, and K. J. Desert A Michael Commission - 7 estates. or factor to: (f.). The reducer and and laterary sudence a dressed by T J Darbatsa The Center General Coal Cale L. J. Burellouis. The Greeks Devenue (1603), th. V. M. Sambi Sayly, an Antonia viol. Could (1957). La arethon in Siche are recovered perindically in the charges of the Juletica de-Describes As his legacion fundam mon records, A.S. 195a 449 H

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and by see Unble make Smillion ritims, but 1988-century history is not marked by a series of career one process is "Gelones politically stable and materially prosperous throughout more of the fight certify. In addition the scene to have enjoyed a position of cultural per-endence in the west; Anchylos passed the last years of his life in Gela, and other Amenian were probable also structed by the flourishing western city. Lastly, Gela were to have maintained resourably anucable relations with Athens, even during the later part of the century, when Systeme's attimiosities estapted in the open hostilities which consecred the ill-lated Scalint especiation of 415 a.c.

Labelly are among the most numerous Afric vases found in Geloan graves; the great part at the neutral fee, there red figure, and many of these are fine works by the leading mirares, such as the Berin Partier" and members of his school, " Donrie, " the Revisor's and P.o. Pareter. The latter two, bile Dours, rarely parated white lakythin but there is or to each painter from Gele . (Donne' white lekyther with the sacrifice of Iphigenera That is all use also found in South, in Sellinus.) . Most of the attributed white left that Such as if they were printed before 400 p.c." Later white lekythoi with outlines in man

Driver a 1984 1945. Her religion below male another the lampings of the one in all a six to some there being the a sold but were the give the real grade said the real of could be here. I'll. manage should need a

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PART AND DESIGNATION ART. the same to the fail on the term of the comsets and on 12 to how the residency of the same of the are the Burst to be typicalpart, and the sale The same part was part and the same to the by the size of the A best Designation Company the

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I but the upen come at E. Crain regard; there rights are L.; Selvent Guide. St. II. Occasion. " Palesmo from bullens ARV 446, m. 166, Mil. 1921 All 790 ART 1715; Ford 520 At Selipter wheel the best found both in the saletumes

of Athens rack who does put use helps amortpoorer on Are lengths, a glat well empresented as palies takes unwill be of his blader were found at Chinamine 6-180 746, no. 2-6) and one or belong LERT' pet. no not Of the position appropriated at Gels Pie Seed on Faculty about the mentioned, along a good remarked he topoles have been found there, but has times had a wide elegations, and the fact that they here been hard in want quantity or Gele is but per security and cant. Office superfact are the field the state of Marie Only four rues here here agreement to him, all where hely then,

paint are not numerous, not are white lekythor with furierary iconography, but they do seem to have been less rate at Gela than cherchere on the island. There is a numb scene on one lelevilies by the Painter of Athens 1826 (PLATE 26. 1), another on a lelevilles from the Tymbos Workshop. These are maline leleyther with touch scenes by the Saboutoil'

The distribution of pattern' and black-hodied lebyther in Sicily is more oven. Most sates have yielded a variety of each and some of these wases were probably produced

SOUTHERN ITALY

Attic white lobythsi have been found in lifth-contury graves of the Greek cases in the south, a notably. Local to Metaponto," and Taranto." The number of examples from the north is small?15 Etruria imported quantities of black - and red-figure vases from Athena, but not white lekyther." The types of helyther found in south Italian graves are the types found in greater numbers in Sicilian graves: block- and red-figure lekython, white lekython with glaze outlines and non-funerary iconography, black-bodies and paners left there.

the provincers of the other two falk! He are 1-21 than A grow in Pie you be down, which contained are unknown. In shape these franche are possible a endured because of ATL used by the Florer Angel Printer (AB) about 100 are pp. 10 B on shipe ATL. Two Whysio, red-fusire have been intrinced to the Flying Annal Painter (ARI' the men 40-1). who should a perference for larger value, repressly column-craters like at the telephon were found at Gels Bestley suggested that the Patities of Manick and a was in fact the Flying Angel Painter working in white proposit [AR] and

"I know of no emphand whose deleter with explose Conserve comagnitive a Section of the Valle Para commercial Special section absoluted truttade Gala

4 Landon 1418 2 12 1 MM 554 20. 4 Compare another white Jobstone by the payers with second eventography, found at Eccess Athers, 1824, 1821 204 (60. 14)

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* Of NS 1980, 143, 14 M. ABL 181, 208, 60, 60.

* Cf. dRV day no. 11 day not 10, 2h 17 E.

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* Excurrence in and enound Persons or ofference more evidence for the important of Area feligibles. At present the milrober of attributed white higher in appeall, from their parents bear a barner such forms and we

4 mile cultivate falsable, a redesper folyates by the Very Parguer, black figure, tills a Discount, and a Wheeldeleter, but been management in vesse of A handbedied Johnston Iron the Granden Workshop, ear found or the Turne of the Liver of Passing, records published by M. Napol, the tombo and toffulnes trypely " JUST THE WILL STILL Flow hall.

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If The love court motion follows with hospital amounts the in the West Famor, what were total (ARI 1553, then (45-4) There was a seperature Greek edepotent on the population at Spans and at in unit preparable that the grave in which the bilothis were Extend belonged to an Adventure, although I should not transide the present of the ways reflected endower for such an autorition. Refromors in other smay When Interior and possible coulding Athenians are more and in Downer 1817, but Rd 1871, 1918. (Derot Kapija Vapada at A silver labora with American amongstyler from the Tymbus Workshop or said no have norm found on Departure Para Y at. DE 1003 145 -EST TIT, OUL DES

search less sales and pattern about and spect likelyst have been broad in proceed of the published graves. 6. Compressed La sucrepoil de Syans on Fedir THINK I HOUSE PLY LIG (T. 111) YES IT 1827. a streety, plu all againment and the chi ater-S. Ausgemins, II R. Moore St. Spins 114561 105 (T. by) with 1-mid-y agent trivial.

As in Sall, ingrestate of white brighted falls off though award the middle of the

Efficiency &

In the constrainty present wholes spoke of 'Locrian' vases lelython were reflor-write slip, res-tonerally iconography, and unde geographical distribution, (The reser construed that all of these values were made to that city; the term was adopted for converges Early in the twentieth century Fairbanks gave reasons for alreadoning the term, that he has spen the presidency of seath Indian production for a small number of whose Schools ribur along, technique, partiers, or figure style was peculiar." Some of they take may have been produced foculty, but the greater part is now recognized to be Athenian." The problem of the production of white lehythor in southern Italy has received tern createrns by Febru," who suggests that Beathy's Lupoli l'ainter was a feed attle The puniter takes has more from Lopoli, near Taranto, where two of his threedrottened about helpfier were found. The store vases are standard cylinders, with where sign glory continue, and wright white. The subject of two is a woman with a plemoclass. its thank a Vandapus and the Sphires for rather, youth at tomb surmounted by the une se of spinos?" 2 Felten draws operal exention to the physiognomy of the figures, " for which be often such halian possible, has this in reself is not convincing evidence for the south bulan production of the vascs. To judge from its alonge and aboutder decoration, the sase as a product of the 430s. The shoulder pulmetter are type Ix, with small volutes and long teachth - also those on some white lekyther by the Saboured Painter. " The morner ment is the mass amportant feature of the same. Whether or not a tomb is introded, the deads are reducintly Ame to establish the place of manufacture of the vace. The steps line with him broad minimizer is cardy paralleled; for example, on the Sabouroff Fronter's delyton to America and the Alexande Solyther in Berne (PLATE 17. 1). The monthing on the Lupch measurement may also be empared with that on the Akrime behything the coloured phase see, on whe is the spinors was with montiments by the Vincett Panner orders att. 2) 7 and the Panner of Athens 1856 (PLATE 26, 1).18 Both of these printers decreased standard remoders with second-whate and distinctive shoulder palmeter and Bearley placed the Europe Painter between them. Lastle, the approxi-In Atlantage Superary art the opions is known from the with century n.c. " On a white Johnson from the Tyarben Workshop there is a splines on a lon stept base;" in view of the employ funerary accompanyly of the workshop and the society of monuments

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" Atlere, 18ng ARY 718, vo. 40.

represented, I think that there can be little doobs that this monument is repulched. Her the Lupoli Painter's sphires assumes a different pour on a higher have. She or not under the marble sphere from Aigna, often associated with the unifour Clearers which was found bereath the Temple of Apollo and which explores certainly not facerary.

J. WORKSHUPS

Pattern lekythol are cheap, many produced pil-pure which strend the mode of the ining and the dead in many party of the Greek world for more than a century. The cartest are among the surfact shoulder lehythin (Type II), and the latest are account the test. The widespread, undaminished popularity of the size is replaced by its low price and universal acceptability: there are no problems of sconceragin, and the patternance, sometimes enhanced with added colours is my muttinging. Despite the number of pattern below they are not easily studied executors in one always include them in detailed field reports (because they do not realise the importance of the visco), and comtors often place them in museum stores (because not all pattern lekstles are arrischne). I cannot, therefore, offer a comprehensive, or even a representante, study, but I can up to trace the development of the pattern lehythin in an animarrapted requires over more than one hundred years, and recognize strickstorn which specialized in its production. The practical on which I base this study is my museum rules, the Copin Vincent Antiquorum, and a selection of excessions reports

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The subpit shoulder histories with patterns ourself of figures belong to the Dislytting Course Small for the more true the greater years of the Corong, but there are also wasof title shaper made and Ambiel which are recoveredly decorned with patients beyond in forces? Busher metaled the furner on ABF, has collected studies of the resent here resultation that were made in Eulerica." For one purposes the place of maron, were a training trees then the principle of dispersion. A relatively small months of of the Setucial and Systems have the of chains on the body, either witnesser, here faints -15d - we will when are prestoffener on a). The me florals which sometimes take the place of the more about revenue study here our the about five of Dolphus felly their face p. A s. 27 - or wave detailed renderings of palmettes and force builds." There are also Ladphin Advance deposited with abstract participations or series of black bounds (of PLASS to all or blue boated water become decoration resignated to the shoulder. Vers contested with the Delphin Course on suprimor also decurated with patrons. Tanked renders have back on mile the leady of two wealthing and at since home found in a cingle pure a fulnes un the whart as Rhodin !! Another floral rarg-collar musches belongs to the Balaton Carrier, " wherefine the busined thepse bleather related to Amount own for of Shape I on Lordon " Other American connections were to be indicated by the ring around the elementer of one of the Dolphuz hkythar, it a characteristic feature of Amoreum bester of the type." Man Hapels mated a Lydau skenunt in some of the Dolphin. Adjulies, " and among the beliefter "truers but from the Lyslan Patence of Longre Forthe farms of Valuari Erga" - there is one palmette lekyther to found at Camiron ton the min A of Rhode. "The Group is related to the I'st Romore and Cock Groups, to which er also secon " The America and Lystin affiliations done the Dolphus Group to the lim second and third quarters of the with contacy has

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ERCK GROUP

With the lekythis of the Cook Groups we come to the decades around any a cit and from this time anwards the number of pattern lagrages increasing recreasily. The Cock Group is the name green to a large number of small believes of met very high quality. whose most characteristic thoubles alcognition to a citch bright by single reported to Cool lehyther are related to both Phanylin and the lehyther some are demitted in trustation of Phanyllin lebythos, " and others cross close to the 30 schape and were probably produced in that work days." Cook ledyther are also related to the Lat Russian Group Most Fat Removes have abbreviated below Inche to the alpedder (pointed leaves) > lest a few have an opropid polymers from a by single wy leaves, he advers who tyle found to

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must Phanel's Monthly and so Baythor related to the Cock Group. The pattern lehythor of the Cock Error compelies a small part of the toses, but the variety in decoration is andread above trees were probably more common than present evidence indicates. The they are the time Phin one has been encouned. Its shoulder has the characteristic and he will in the Atherium Assert above hade a seconded with upright palmette enclosed by heart-shaped seconds The palments differ from those on the absencery Phanyllis lehythose and on the shoulder of the Practile Painter's cylinders—only in the addition of the volume to the beaut A different palmette arrangement is found on the lelayther from Ferrarawhose absolder hour a cock between my-lower; it has three conventional palmetter, therested spracing and possibles, limbed by tendrals, with dots in the field similar triads. of palmeter ecopy the cock-penel on small amphoras of the decides ground 500 mic.

A small redendired for those in Craterial (FEATE 65. 6) may be mentioned here, because as body is deceased with floride and its shoulder with a version of the upright palmette becaute on-leave. No other redshipure pattern lekythor is known from the early fifth atting our but this way well be due to the luck of excavations. The lekythos is armall and in those our far from the Cock-phr type. Beatler called it a sanity's and found the purest parallel to a small deletion from the Agora, which is slimmer and righter in profile. by otherwise comparable to are 68. 71. The decoration of the Oxford vase is curson. their figure inproduce palmette, on Os on the body, and a pendent lotus bud between parient palments on the shoulder. The Oxford Borals are more a red-figure adaptation of a burt figure most than a design contrived in the red-figure technique. Black plant a applied to the from of the race only, the back, beneath the handle, and the shoulder are reserved. Roddish-brown lines encycle the body, including the reserved handle area. in the disables and beneath the front upright palmetter-on-Os. Unlike the most sparseteristic Plannilla upright palmettes-op-Os, these have an are, painted in white above each partient. The archappear above palmetter on 381 kelythor," and on the Agora Adjuly, with which Bearley compared our wase. Other notable features of the Oxford South on the sed hours of the pulmetus and the dotted are enclosing them. The dotted are a a feature of 1811 and Hacronian palmertes. "The shoulder florals are a combination. of facine consensation the certain on opeight palmone framed by its Jenses (as on some of the Fit Remove coulder Pranyllis, and Eubocan Dolphins). But on either side of the trial there are widthough fortals can the left an upright polimette and a single reyted, un the racid a personal hard.

4 County was place (T. spe 200, 4. 5).

ATHENS 381 WORKSHOP AND THE MARATHON PAINTED

The Oxford lekythos displays features of palgorate delaying from the 362 Workshop (PLATE 68. 4). The leading producer of less dieture had pastern belower in the early vests of the fifth certury. The most prominent persurable or the e8s Warkshop in the Marathon Painter, named area the felevillor found to the capable at Marethon Since it is generally agreed that the namedus was creezed in honour of those who led in the Bartle of Marathon in 492 a co. we have in these vision a metal chromological guideline. Furthermore, relative thromology, based on the revie of the figures and partiers, also places the Marathon Painter in this period. The 381 Workshop can be connected with the later Phanallis Workshop on both shape and pattern, and the operate pulnishes on the common to both, appear on the shoulder of the red-figure Oppophile telephoran Landon (PLATE 6. 3), whose shape present to the 581 Workshop and should styll of figure decoration comes close to Onesimos," one of the man influential cup punters of the only file. century 7

The 581 Workshop must have been large and pattern lebythes were only one of inproducts. The lehythor of the Manathon deposit are black-frame, with the exception of four pattern lekythol." These are smaller and somewhat allumnes than the others. Their Rorals, although busically very sending differ in details. these have single chains of provided palmetres-on-On. I one a double chall triate 68, 51, " one has many thin proals. indicated by this anir-like memon made," and the others have lower fuller petals." There is considerable use of said d winte paint. Bearles dampgualled subgroups within the palmette Likythor according to the style of flords, those with many fine, lexthere petals are Type A (alpha), "those with fewer, fuller perals are Type B (bern), " He also divided all 581 leftythen, figured and patterned, one two large subgroups according to the shoulder decoration: 58-4 lebyther have linked logue budge 584-6 lebyther have rays - Outside this division are some of the finer lear that he the Marython Painter where shoulders bear palmette, in a survey of schemes." Since the florals of the Marahon lekyther are both single and double chains, composed of feather, and full pecals, it is triadvisable to use these details is thrountened indicator, but the fyathers petals are peculiar," and if not securily earlier, they are not copied by later arrow who invoted the fuller perals. If he fuller perals are also characteristic of rubmettes on the Floral Band. Cups: a large mumber of our eary high-quality cops, sometimes found in graves with our left thou." and probable his them embying have like over a wide arm "

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The Alexander Different were chesp were thought wholesale for the funeral's The calerings in the Studium Street Excess years' have the same 'scholarate for appearance with the smaller exception of the probable signed by Doutis (PLATE 9 2), which times have been a regimed powertion of the dead or of his family for some years before the the real a This party has been doned to the loser 4800. I largedy on the basis of the numerous Aboka which rough 40 best as if they were from one workshop, that of the Harman Familier - women to the plat Werkshap or the more productions of always views for the gard! Before taking up pattern lehyther of the Haussen Werkellop, let us look bruits at was of the Marathon Parener's contemporaries who also painted pattern space.

CONTRACTORALIZE OF THE MARAYRON PAINTER

(ii) Edinburge and Gela Painters

The most requestmit painter of large black-figure extinctor beloy that around you me. In the Edinburgh Pointer, No parties ruses have been attributed to love, but there is a parties Adoption of cylinder shape which begrays has influence. It is large, with reserved merk and at older and whose shipped bady. There are burn at the neck," not envioued teles, and the black palmenter in groups of one, three, and one on the shoulder. The polesder is advance than the Edinburgh Painter's usual type and near the later cylinder. by the Gels Faints " On the body there are two registers with palmettes and lotus hads. charmoels upwals and president, divided by a memodar hand; and at the join of algorithm. to body there is a meander band. The terrution of the palmettes is not unlike the Gela-Painter's," but the lottes body are unusual and more difficult to parallel 12

The Gels Parmer was also active in the years around 500 n.c., and pattern vascs of two of open have been arreburnt to him -lekythers and american " The lekythin are whate greated, the sinchest red. There are also black-hodied talyrhis by the painter, " The patients on the lebeths are either abstract (charpory) to a floral (palmetres) 17 The vases

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are straight cylinders, some very similar, with the Gels Paestay's distinctive pulsture. and lotus body on the shoulder (see pp. 17.6.) The painter's interest in florals is clear, not only from his special aboutler decoration, but also from the fews of pulmentes which he introduces beneath the figures (st. for 16,4), and the palmone bress and pendrals which spring up between them (state ay, a)

(ii) Dumphos Workshop

The Supplier and Dampless Painters also, were contemporar and the Maratima Promes. The Sapplie Painter de oroted at teast one was the whose-ground as him nectator in Carisruhe (PEATE 35, 1), with a hundsome floral compourter, but to pattern same are known from his hand. The Dissiphos Painter, on the other hand, sexus to have been especially token by florals, and a complex of soon have been attributed to him which either combine figures and patterns or disperse with tigoria abounder. The pattern lebythot are white-ground either cylonders of his correct shape (DL in some) or smaller vases. The shoulders of the lektrical bave the pointer's sould field have body; the palmettes on the body are aligned vertically or horizontally (cf. ruxt) (55, g). The heavis of the palmettes are reserved and filled in with and paint, the tendrile which we love the palmettes are not drawn with the surest hand, but the florais are attractors they appear to float treely need the surface of the rate. There are often small are-tembels added to the larger enclosing tendrals and antall spandrel baids. The palmeters on these guttern februles may be compared with those on the painter's sale-palmette lekyther; the florals are similarly composed, and sometimes enhanced with open bods or blowners (rains 58, 59). Palmettes and open hads are the sele decoration of a member of white alabadra by the Diosphos Painter. White palmente alabaten by Passales are also known (values 72, 2, 1) " In shape Passades' are earlier than the Dauphra Painter's," In prescribe of decoration they are similar but significantly different. Passadean palmettes have reserved hearts, but they are not filled in with added colour, I the enclosing tendrils are executed write a ser hand and the florals themselves are more regularised, such books like the last and all produce a static composition, not a mobile tree like the Decephra Pareta 's. Other where alabates by the Diosphos Painter combine figures and florals in registers, il and in these there is considerable variety in the types of florals: there are running, looked horizontal paintettes.19 independent aprigot palmettes," and chain of palmetes, shernardy apright and pendent 1

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Liefle Lions," and squarer foller models, near PL,2 white-ground and red-ground. They are decorated with florals more often than abstract patterns, and the florals are usually risiparities, arranged horizontally, in a single or double row (rears (m. 4). The hearts of the galmenes are sometimes reserved, sometimes not; small are-tendrale are enumers, as are abbreviated spandrel bards or groups of time dots. The shoulder decoration on the first pieces is linked into buth, on the less careful pieces, rays, pattern lebythes of shape Ph. like figured lebythes of the shape, not infrequently have black palments on reserved ground.

MAJMON WORKSHOP

A very large number of late, small, black-figure lekythoi have been attributed to the Harmon Bainter or to his restrator. Some of there have florals in the picture panel, others are decorated exclusively with patterns; and the patterns are most often palmettes. pranged to a variety of ways. The Haimon Painter's pattern lekethal probably span the ther years of the first quotes of the fifth century and the earlier years of the second quarter. They follow those of the 581 and Drosphoe Workshops, and are also related to the pattern behavior of the Beldon Workshop. First, the 551 Workshop, Among the Marathon lekythia there are Haemonian elements," and one is a chimney lekythor of the type often decorated by the Haimon Painter. In style of figures and choice of pattern the Harmon Painter looks back to the Marathon Painter, and some of his palmette lekythor are very like the 581,0 except in shape. The Haimon Painter took over the slim lekythin of Shape DL which the Diosphes Painter was decorating in his later years," some of his patterns are derived from the Dio-phus Workshop, " and his figure style sometimes comes close to that of the Didsphes Painter," Other connections with the workship are the Little Lions decorated by the Haimon Painter? and the shape and style of decoration of his white ulabustra," on which registers of patterns afternate with immutive figure frames or rows of p Imense are arranged horizontally. The Haimon Painter's relation to the Beldam Workshop is discussed below.

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Since the Haimon Painter adds florals to the figures on some of his lehisher, commtypes of palmettes can be recognized as Hactmanian, just as others are recognizeday Diosphan or Phaiadean. On a small number of large (ed-ground estinders (FLATE +7. 4). whose shoulders are decorated with horizontal pulmetres, unstead of the puniter's more usual rays or abbreviated forms biols, palmetics and torrecental bands have been solded to the picture panel, above or below the figures. A smular use of palmettes in found on the Gela Painter's cylinder felesther in Syracuse (PLATE 16 4). The montage palmettes, the those of the Dicaplies Painter, have reserved hences, but they are not filled in with the touch of added colour, nor are they as carefully or as regularly rendered as those of Pasiades. The less carefully executed palmettes and most of the smaller palmettes have the heart filled in with black paint from the palmetter' perch r The larger, more carefully executed palmettes with reserved ocurs have an are above which to dotted in white Are readrils are added to the hearts of both types but buds or blassons are less common In addition to these large cylinders with horizontal pulmetus, there are a few entitler lefeviline, elimners, on which palmetres of a different type appear to the picture panel. One of them, in Oxford (PLATE 70. 4), I may serve as example beneath the functioner - Herakles and Kyknos there are pairs of addoned painterns, with bearts filled in "

Haemorum pottern lakythol are rarely large or very carefully decounted. The patterns are floral more often than abstract and palmettes more often than florals of other repes Some of the sages are red-ground," some are white-pround. The red-ground lehyplan are small, raporing shoulder lekether, almower versions of the gSi type, with opeiglapalmettes-on-Os in the gaz style or straight-sided cylinders describints of the Diosphos-Painter's DL, with rows of palmettes disposed funitiontally - In the Scalum Steper grave there were small red-ground lekythus with opinisht publicities-on-Os and larger light-grounds lekyther with borrountal pulmettes. The disposition of the horizontal palmettes, the addition of partly open buds, and the subsidiary chaquery penters it the shoulders body junt, reflect the Diosphes Weakshop, Land the shape is near DL, Diosphen. patterns are also tound on Haemonian channeys. A slender winte lebythor on the

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Commenced interputable in our and shape. Las room of horizontal palmetter beneath a charge and different tree larger charles better palmate takythol only in the more di me Social demander bergomas palmettes like these on the shoulder of the Harris Parkers's hope sed-present extenders.

House Police person bearing

The proces adjuly which were to be accounted with the Harmon Workshop are greatly many and a led cylinders, with cop or channers mouth, minimal abstract patterns, and a engle to death you of hericonnel pulmetter. It is not always clear whether pattern Make of the served quarter of the 17th century are Harmanian or a bether they are the car Ballon or roose other was labour. To padro from the number of pattern like that of and command the period may catally paralleled parameters, there must have been other and the produced parties delyther at this time. On the basis of this summers and Many scheme and of the uses, I terratively offer the following criteria for distinpursuing fielders from Hammonian pattern triggling:

a. Some man Bolden belyaked have the sharp angle at the join of shoulder to body,

dismensatic of shape BELL

: Ground enter- Reidem pattern felyther are usually light-ground.

y. Petersont (abstract) - prominent, especially meandors, lattice and lozency.

a Parametri (Book) pulmettes regularly opright, either old-fishioned or feres'. my-bury-sery company fourth-fac-

p. Disposition of pattern-honocetal regimes.

8. Added colour-and paint.

The Humon and Beldem pursers are closely related, Between them stand painters who seem to have been conserred with both, and some of the pattern felyther which cannot end) by amorted to enther may have been decurated by some of them. There are tall, very serupts whit counters with deep-rup mouths. Harmonian in the Diosphanrealism descented exclusively with rectifinear patterns more tharacteristic of the British Workshops and there are fuller extenders marer shape DL, with Beldam ivyterry smidnly, a Deldary learney, and thermonian pulmetter.

The Hamon and Beldem purers blanks which are the most like each other are the

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Two arm Parents, ARP TABIL, Post giv. Min. Stampels (ABL 1811 ff.) rured the recepblance in patterns ork to the Seloam Workshop repactable on Arland spay LARS yet, on Questy, yet; The medicano el figure and pattern in region. on the case after smalls the Douglass Painter's adopted and time of the Haman Patrice The structure parties on the base settle the Emperson

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ones which are the least characteristic of each painter the lekstile decorated with apright palmettes-on-Os in the old 58) scheme (cf. PLATE fig. P. 5h.) The Bridge Johnthat reproduce the upright palouties co-Os with lattle or no swinters. They differ from Haenstman bely that of the type more in the shape of the wast metil than to us depocation. How long were these old-fashioned pattern lebether preduced? Prebably well anto the second half of the fifth century, but not as law as the typ-bury? and laired Melania.

RELEIAM WORKSHOP

Since Miss Haspels recognized the importance of the Beldam Warkshop: there has been a tendency to attribute to it all guttern toleston from the above cowards. The workshop was influential and probably large, but it are scattled be responsible for the number of pastern lekythor of different shapes and order of decoration which are known from the second half of the fifth contage. The pattern labeline of this period require thors detailed treatment than is possible here, to distinguish what is Beldies from what is not I shall breat myself to the Beldiers Painter, his manediane workshop, and painters who are known to have been influenced by him, and to portern labelles which are not deceased with the upright palmetter-en-On

The Heldam Painter's career probably covers most of the second quarter at the lifth century a.c. He does not seem to have been active earlier? In hentage seems to be within the Workshop of the Athena and Theiros Panters, and certain details of shape, pattern, and iconography point to the Thereau Painter houself (see p. 10). Two of the Beidem Painter's large white-ground BELs are decorated exclusively with paintria and these may be taken as representative of the painter. One of the vases was found in a grave in the Atherson Keramedos and is now in the Keramedos Museum (reality), 317 the whereabouts of the second, once on the Morach Market," is unknown. The Minich. beliefther has undecorated neck, rays on the shoulder, and a combination of patterns on the body which may be paralleled on lebythe of other thapes from the unrishop." a central palmette composition framed above by a key and lattice, below by a reserved. rigray and double for chain. The central floral exemposition is two addursed lyre palmettes, whose tendrils terramate in hiseral palmettes. Lair palmettes (see p. 96) are popular on Beldam pattern freythiot (cf. PLATE 69. 3. 6). The earlier lyres are fully formed, the later lyres are 'sunken', that is the base of the palmette is submarged beneath the ground line. Beldem lebyther with lyre palmettes are generally larger and finer than the moretry of the workshop's pattern lekythin; some have clusters of small that disposed deconstitude in the field," and a very few incorporate figures into the floral composition

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⁴ CF. AE 1918, 72 f 17. 27, 10 0 , with the free thirt of a mart quitine when fringing (p. 75. Sc. 441). and Delates parent behaves (p. 70, for 131).

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" Corporal and 1 av f., 142 i., and pl. 05 (T' 404).

** AB, 1958, pl. 17.

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ground vases! and red-figure palmetter on red-figure vases. The Two-row Painter specialized in alabatira, and just as there are alabatira earlier to the fifth century decorated with patterns, there are later pattern alabastra, with abstract and floral prosment in the manner of partern leligther. Some of these have characteristic licidam patterns and were probably painted by members of that workshop, such as the Two-row Painter (cf. PLATE 71. 4).

altope is near ATL, and there is applied whate in a red four down must of the lith contary cesitral band to which a meander in black paint was added, mendar partern bands at the shoulder and beneath the figures are not uncommon on sed-figure. Laborhas of drape A'TL.

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LIST OF FIGURES

EXPLANATION

The figures are drawn by the author and should not be taken for a strictly accurate reproduction of the original. When the source of the drawing is not my museum notes, I have cited the published photograph or drawing from which I have taken it and to which reference should be made.

Figures 1 and 2 (Lotus Chains) and Figure 3 (Architectural Decoration) are taken from publications, for the reader's convenience.

Figures 4 and 5 (Meanders) are a compilation of linear patterns taken from Beazley's publications, especially:

BSA xviii (1911-12), 231, fig. 6; xix (1912-13), 242, fig. 10.

JHS xxx (1910), 54 f.; xxxi (1911), 279, fig. 3; 292, fig. 8; 293, fig. 9; xxxiv (1914), 186, 218; xlii (1922), 86 ff.

CB in.

Figure 6 (Types of Shoulder Palmettes) is explained on pages 33 f.

Figures 7 to 24 (Shoulder Patterns)

The shoulder field, regardless of its diameter, is represented by a circle of uniform size; the handle is omitted and the neck is represented by a central, smaller circle. Differences in technique, which cannot be indicated in the drawing, are noted in the entry for each vase.

Figures 25 to 27a (Handle Decoration)

The handle is not indicated; it forms the central axis of the floral composition on all of the vases.

Figures 27b to 34 (Side-l'almettes)

The central figure composition framed by the palmettes is represented by a blank space. Reference to plates 58-9 will make this clear.

Figure 1. Lorus Chains

- a. Polos of the Berlin Goddess. Incised on marble and picked out in paint. K. Blümel, Katalog der Sammlung antiker Skulpturen, Staatliche Museen zu Berlin, is. 1 (1940), pls. 5-6.
- Incised ivory panel, lower border. From Knyunjik, Nineveh. Late eighth century. R. D. Barnett. A Catalogue of the Nimrud Ivories (1957), pl. 128 (T 24).
- c. 'Melian' amphora, Athens. National Museum, 474. A. Conze, Melische Thongefusse (1862), pl. 1. 5.
- d. François Vasc, Florence, Archaeological Museum, 4209. ABV 26, no. 1; FR, pl. 3. 5.
- e. François Vase. FR, pl. 3. 3.
- J. François Vase, FR, pl. 3. 3.
- g. Polos of the Lyons kore. Incised on marble and picked out in paint. Lyons Museum. II. Schrader, Die archaische Marmorbildscerhe der Akropolis (1939), 67, fig. 32.
- h. Black-figure dinos, Athens, Acropolis, 606. ABI 81, no. 1, Graef, pls. 30-2.

Figure 2. Lotus Chains

- o. Black-figure column-crater, Delos, 593. ABV 122, no. 22 (Lydan). Délos x. pl. 45.
- b. Black-figure neck-amphora, Paris. Cab. Med., 222, ABV 152, no. 25 (Amasis Painter); Karouzou, pl. 31.

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Figure & Types of Shoulder Palmerres, Pages 116.

Figure 2 to 24 Shoulder Patterns Pages 31 1

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5. Athena, Natural Musquer, roller Roldson Palmer ABS, 500, so, 2 Black on white grounds Page 85. Place 18 4

e Athens, National Monorm, toes Bridge Princer, ABL 207, no 12 (black on white ground) Page 34.

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5. New York, Mattepolitan Massacra of Art. id. 1027 154 Villa Godos Painter, rear APV 616, no. 2 (black) on white ground, the minary person of the palmeter and the hour blessions were originally which in most ted) Page at Plate 27. 4

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- 14. Attention National Winners over the adopted Paragram (1881) unity, mo. a (plant one white grow of), I was
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- 4. Not North Management Marson of Art. of 25% 13. Actober Painter. ARV 999, no. 280 (gland on white-
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- 6. New York, Abstropolitza Museum of Art, 21 33 Phanic Patrice / ART 1006, no 2 john; on state general, except the two perals of each pointers which are respond to mare bracky. Poor y-
- z. Athens, National Ministro, 19355 Phiab Polices ather times on 139 out plane to write ground emergin the alternace perals of the pairments, which are randered in most red). Page 40.
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- 5. New York, Metropolitan Ministernal Art. on results of Mainth 1995. ART 1168, but 128 brown brown or white ground! Pa a 10. Plate 42 1
- c. Liveling Braish Museum Dyo. Worms Porner ARV 1871, he i journ black on white ground recept. the decrease petals of the paleotetes which so represent a man real) Page 59
- THE New York Metropolism Mineson of Air 1922 Condition Parties, 1978, 1930, no. 18 (mar) Black on white ground, Page 47.
- 6. Athens National Mountain 19333. Bird Pauser SRV they to T Bank plot tolers in white imained except the alternate persis of the palmettes and arms of the body, a not are residered in many Pages 34, 48.
- 2. Atterna National Museum, 1816. Group R. ART 1383, no. 14 (mont track on white ground except the sitemate petals of the palmetter, which are rendered in min red). Proce 52, 64 Plane 49 a.

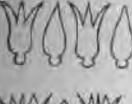
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 - E. Bryton Museum of Fine Arm, 99 326 Gels Painter JRL 200, no. 81 Obsek on onlymound) Page 92. Plate 17. 2
- 260. Once New York, Gallatin Keplanophon Printer ABL 230, no. 1, ABV 514 and p. heg. no. 2 Histok on white ground) Pages of, Q4. Plate 50 2.
- b. Vienera, Kanathimtorache, Museum, 3005, Bicophes Weekshop! 181 3vg. no to flibri on white ground). Page 93 Plate 55 2
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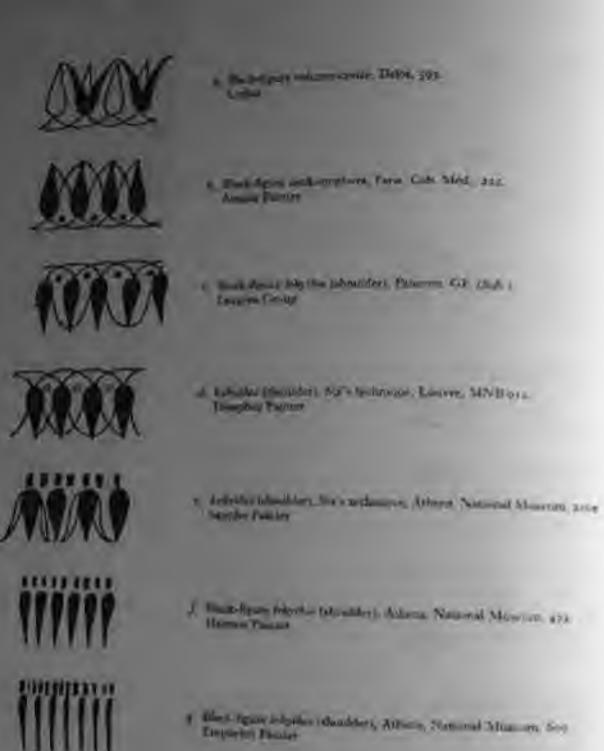
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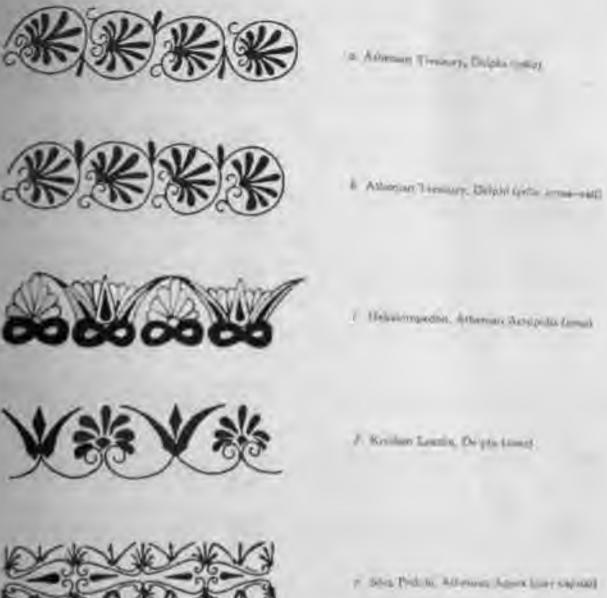
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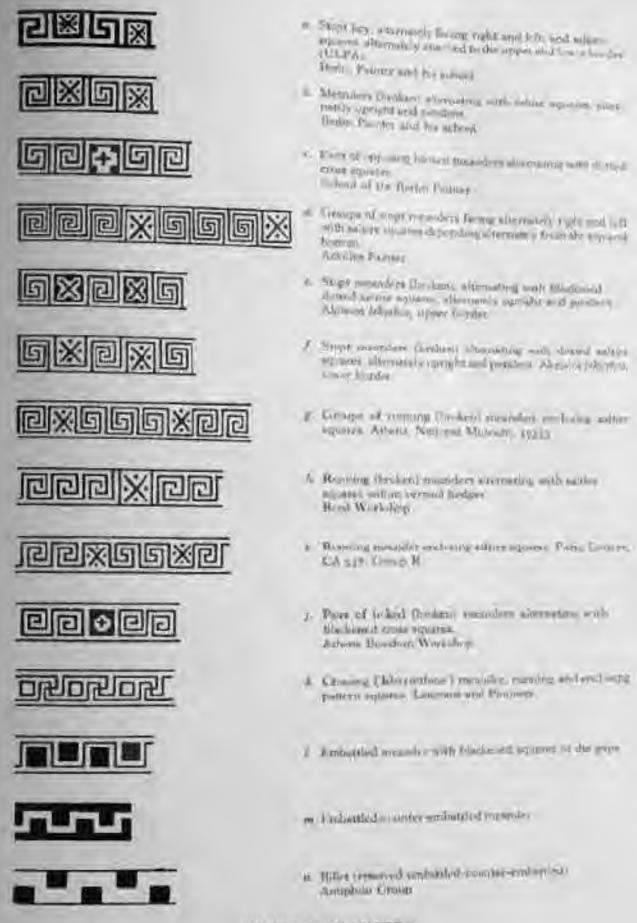






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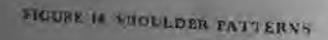
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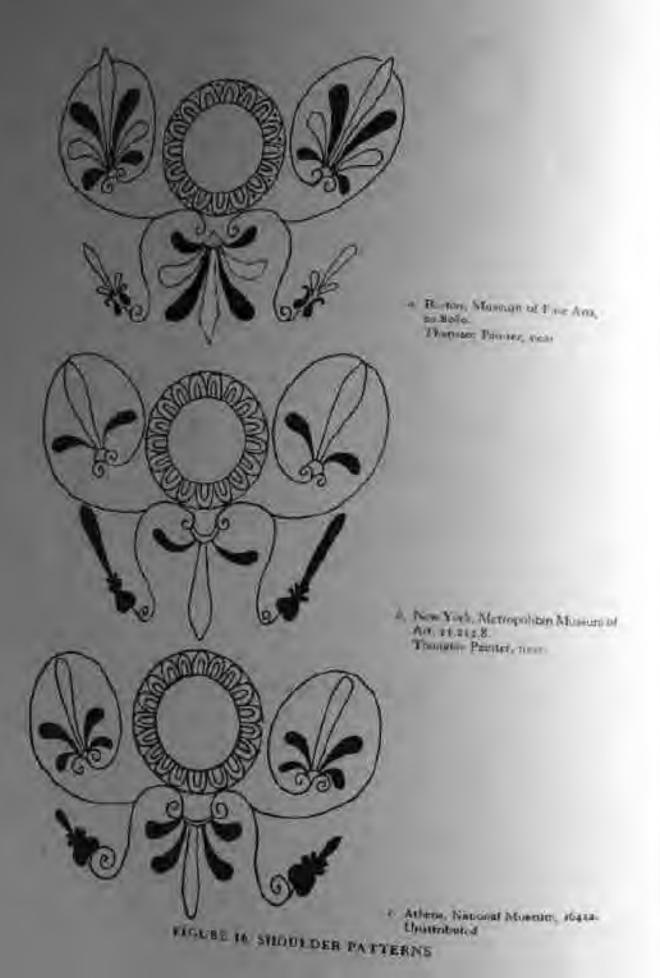
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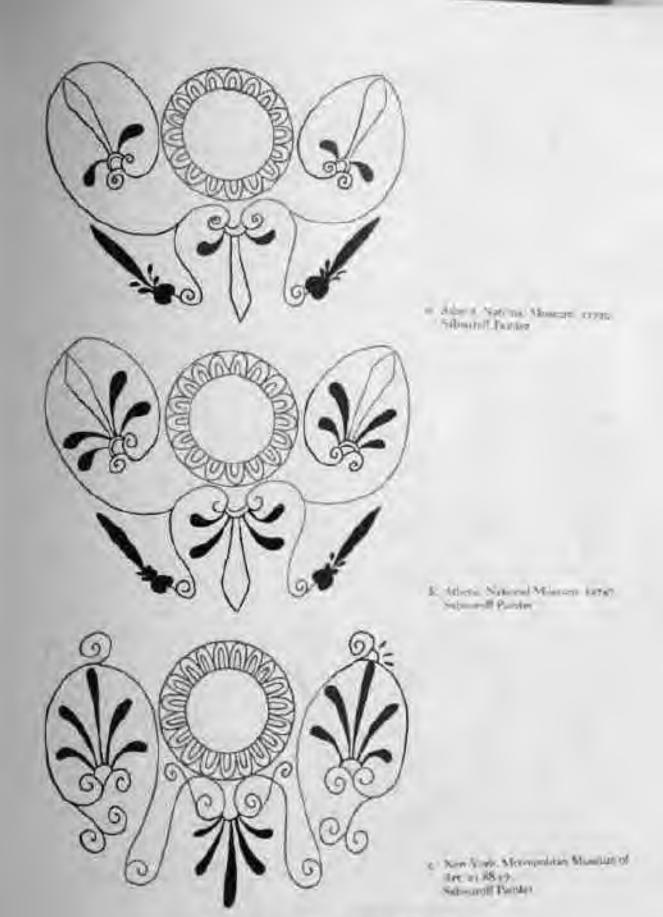


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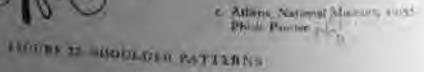


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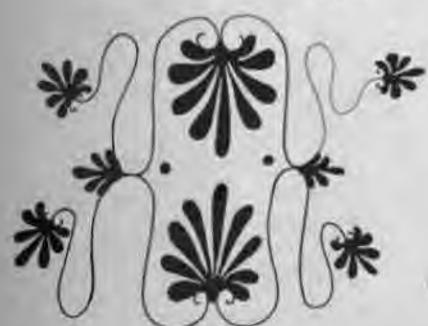
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FIGUREAL SIDE-PALMETTES

LIST OF PLATES AND ICONOGRAPHICAL NOTES

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ICONOGRAPHICAL NOTES ON PLATES 18: 54

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6. 8 Boston, Museum of First Street a sign Kell from a belief to Lock (1880' ye are a) Lock quarter of the with century. From Gelin Height, 51 cm. Shoulder handers, vi § and Proceedings Morrow Pages 12 Thin 2 70-51

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5. 7 London Brotals Museum agent on all a Med-Lynny Admiles by the Companie Summy Lottle agent no. 1) Early fifth cremary Venes richy theyled my con-Photograph Mice-Flegral tree Advantage

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5.4 Seem Private Collection Black Sport betatted by the Admirary Patrior Private Late Address over the Height 10 am Northby downer 11 am Page 11, 50 and 50 to

2. 4. Greenwich (Commercial): Partie Collection, 14. Red Spires rank ampliant (doublings by the Berlin Painter Lift it was an \$1, and page 1500. Fact that Early loss commer Height are tree. Photograph: Widmir, Basil.

7-4 Bulle, Colm Collection Rad to any bely the try the States Painting of \$17 and no. 20) for and Para said. Early 64th rensure Height: 50 cm. Plategrouph, Widney, Basel

& a Berlin (East), Stanficke Manner, grant: What planting interpretate for the Lyrades Painter LARY 16); on \$4,000 p 1541; Early Editorius From Edward Hard Hard Pages 31, 119 l. Photograph Museum

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Photograph: Moteum. \$ 5 Offices, Natural Museum, arrest Red-Sport could be from a fifth 447 or right from quarto of the 80h century. From Atlant Highla is on

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- me and the first of the first of the country of the form of the fo The state of the same of the life states. From Corretors, Height 22 is not I was job it was
- 10- 11- III-10 III 1880 White Admini (plant outline) by Douris (ARV 440, m. 476) the state of the same From Stimus Beight, 32 p. cm. Shoulder diameter 1477 cm. 176and per of the soulto, and foot the restaured) P. SON March Page 29 (145
- the Code S Married S.J. to the Topmant E. Halten Jr. Enquest). White lebyther (if the control) n of Lacourally and a mile Print 176). Farm quarter of the fifth century. Height 319 m. Charles during 14 on

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- to a finder to one of that Art a grant Red-figure (Hydica (standard shape) by Dours (ART 447) no Francisco and a find a specific From Others Height 10 2 cm. Shoulder diameter as em. Discount Married Pages 16, 25 30, 11, 10
- or a Lordon Lordon Marcon, I 57 J. Red Square Joby Men (standard shape) from the Bowdein Workship. 1809 by ATL att, to 19 Ferr quarter of the 18th century. Height 20 23 cm. Designation of Managine Paper 15, 22, 24, 79, 144
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- 14 Atlanta Nament Martin 1971 Seed outline & Syther (a) up. 24) from the Bossdon Workshop (1881) 000 ca. of Firm course of the full taken of From Kreiter Height 19 am For the mand training and Barrion, Aspen Pages 17. 41- 1-1

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Thotograph: Widney, Balte

- 14. 4 New York, Micropultan Mircott of Art, of 138 25 [Roy to Ford, 1907; Some outless Information interest BL) from the thewdown Workshop (ARV 690 no) Hother 23 To Show for diamone it's em-Printograph Museum
- 84. 5 Bonn, Alademischen Rossinstein, 138. Semi antine ist often phase fill) from 12. Bonden Wick. shop (IRV 600 mt 13) Fore quarter of the title cent of the till = 2 ste should harmout a cre-Phimpraph Museum and Professor & Kukston
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- 14. 4 Brusel. Musica Reynord Art et d'Hattare, A 1131 Red fiques Marchael les Ell. automourhenider) by the Bowdon Pander (JRV 682, no 107). From quarter of the fifth century. Hallful to on-Smoolder donneter by em Photograph Mo-1-ra Pages 16, 100, 132
- 15 2 Brime's, Muster Royan d'Art et d'Uniterre, 1 115: Hell Repute béamar (about Mile alles after shoulder) by the Bowdoin Fainter LdRF Ext. mo 911 Fore queries of the 18th country Height an on-Sho lder diameter 68 cm Photograph Museum Pages 46 106 102
- 16, 1 Warsburg, Martin von Wigner-Museum II 1978 White tolerAnnich up hit, glass malines; by the Be reduced Palester (427) 656, on 2045 First to second quarters of the nich century. He gist they co-Shoulder diameter 6 ; em Photograph: Masson Fages 466 L. 1974
- 16, 2 Atlent, National Managem 1792 White lebyther igins notion and other error shape III. Le die Bowd, on Patter [AB] 681, no. e021, bord in accord quarters of the fifth against Proof Panadaphin Height of on Shoulder dumeter to on Thorograph: Moscon
- 16. 3 Friengen, Kumusummiling der Universität, I. 285. White Maddin of an norme, shade fill) by the Howenin Parence (ARI 68), on 183) Second querier of the fifth century Harght and can Stoulder diameter how. Photograph Misscam
- 16 4 Strapper Movey Naponale 1954 Her from higher (alter mand strated share early) by the Gels Painto (1991, and the tight Frest quarter of the files evenes Herely 52 cm. Pages to the avegt of 14) 146 to 140 151 Photograph Museum
- 17. 1 Gottinger, Ardindrian by Invited Set Convenience Andring The Linguistic Laboratory and the solinder chapt to the Gels Proces (Para 115) Live quetter of the fell country Hight yet one Bis order diameter, 11-20 in Fagor ax (. 8) m 4 Photograph Watmar, Dalen
- 17. 2 Boston, Mississpeed Line Arts, 50 vol. Black Justice of cabre (simpler) shape, early by the Gen Painter (4ML about no let) I for quarter of the Ellis content. From Gels Height is 5 cm. Shoulder married 9 4 1001 Pages, co. on viction and Plantograph: Muccum.

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The second substitute of a body of a firences and a substempt floatness to a broad commisment despect and the same and a planting or which there is a series of small black circles at require and the senses man op 11 of the common by a performance with a guilment, motherwise frame if he the said that The a series his right of the mont (not shown) seems to carry aroular offence. On a topoly wheel

- and an an an all the most of the first of the contine, there BELly by the fielder Party (till as a of the disperse of the Dich elistery (ently). From Earthic Height 135 cm House A. Co., in Column of the Control of Married Printing, sq. 26 or 4, 70, 74, 56 printing spirit A lark all area about 1 and by the Beldein Painter (black figure has been replaced by notice) and a second second white Islands the south, as it is known from classical white Islands. The name of the best of a birmy in one hand the neuth, neck, and handle of a black the state of a planet to a second a purp board with resident and arrested with a palmette authora surgain they were a later of other way, the thus held by the woman on the left. Above the bashes to put the a fact that has at the base of the stab (mouth, neck, shoulder, and handle are To the more than the more at a last. The tembers trop then to a restaure detail added by a point? who we don't recommend along the figure may one oil bety this (see p. 3% n. 4).
- 18 7 Louis, Break Alescon, D 62. When deputed byther colliner, chape REL.) from the Group of Louis of THE 6541" Sp. - 11 Sound querie of the Birth century. Height 18-7 cm. Phongraph Montain Pages vy. 86 vontag 210

To Come of Landon Dieg because the millionies of the Beldam Painter in stope (BEL), second the first territories and palments on the idea idea, the try berry pattern in your the first was a second and among apply. Technically the was to less competent work than Art option for an oppositional or a so loss overcome.

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The reants—all Palities stelle on a legio store deprime - twee a mode recognizated the type and the given the puniter but came for the Aumhana placed above the defract p. 37 v. v. Chresch - who is the burns have a fine and a soldier. The postument of the right holds over a striken when the burns will be a real the story the worden on the left holes on object which may be a of the nature for more than the

- 19 2 Athens, Mittingal Museum, 1795. White helythe (glass calibrate examined chaps) for the description Person (AMI 749, no. 5) Second quarter of the fifth courses. From Attern Metalin 14 5 and Personage Managers, and Iconmillou and Barrows, Ashine The promise holds a builty of ofference at a state with a pairways west-sure. Many of the or is a said. wently which adversed the stell book haled. The result yet rate for right hand in a grown of substance, (of Europedia Helen, 1165)
- ng y Ailam. Natural Museum, sight. White telephic often carles should shape the for poor Painter (##7 '948, no. 2) Second quarter of the 68th - mayor From Letter 19-271 the con-Photograph: Marsum, sail foanted is and the Advec-The someway sky left, of reviews with great dress for same and sadi-personal for officers. The socialon the right hongs a backet of afference. The total is a dear of a sub-fitted and palments anthronce and an atreas, resting on a three try base. On the shall there is a few fact of a surger and a organi rather. by the field, so some sale, hong libs the The four sames on the lower step of the law are like his on dilayer rador mars the st. The data. also separate ain assessmently unapprobated, where Augebia (Facebacks a ph. for 341 and an exerted later take other. A prison coplanations have been offered for the crycles, which are certainly one recologies. description (cf. Epibania t. p), 2023 Cine of the new careful gamers of white laborate the Bount of Page 11 added them to the base of a simb on his mail surfalls passed televides (Arrora 1005, 4RF) that we t River pl sty, as the his times topically goes at Tellower . That are Party (Array)
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-1 1 the Service Mirror Wine to a Wine to the light purties, chape ATT of free of the Company Albums said (184 per en a) topical purper of the fifth commercial length by arm. Photograph (Studies, and Laurence and Unitions, Athens. Pres IV. SP 1900, or the historing,

11. 4 Martin and Missey of the White Smith felors rotting, shape ATL) from the Group of Atlanta and (All o The man 2), his and quirter of the fifth cornery.

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The Party, Museo do Louvey, MNB room While help the region waters theps ATA by the Tetroop Pancer. (BRI 754 no. Li) Second quarter of the 10th remains Harin 222 em Shadde Automics 75 cm Photograph: Min-um and Cause ille, Parci Tombatones on wave fold the entire have been decidation, and that is about the expectat for during in the lifth century time amount, rule with hy man part of relief seems to have been sufficient. discouraged if not legally langed.

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22 2 Oxford, Asteriolism Manager, 1955,14 White States of the extremely ATL by the Treatment Parater (MRI 754, 8th 13) Second governer of the first contary House 18 g am 5b aider discours 6-25 m

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27. 4 London, British Museum. D 35 Where hieraber grant making, shape ATLy by the Tumber Painter LARV 956, for 66) Second quarter of the fifth rentury. From Arters Huggle 19th con-

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LIST OF PLATES AND ICONSCINED APPRICAL NOTES

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LIST OF PLATES AND ICONOGRAPHICAL NOTES. white I kipshe , as the proved of the Birth Portion and so reach wateriers' CART have alleger and postern are related to both pointing (of the irangles for the full-confl. Plants on the second section in the

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- Ac a Athern National Minerary toy, White his this case within standard chape by the Parary of Affirms 1014 (SRV 1216 to 1) Told quantity of the fifth entury flows From Levels Hep-th 25 to Photograph: Mo -um and Iconmides and Bernanti, Attres-The marge-water of the Painter of Attention 1934, what is remark to my lived Process, but secure along better the Photor of Maniel 2335 (ARI 6246), as a companion of Attorn 1934 with I widow to so trusts 40, 2) and Allie as 1947 reach 44 3 m to 1 . To the left of the board with the northless (series the fided becauseful bands on the shall and the pure of vertical time of the economic comp a women traids, arrangent the cities - a benticated over hand and post of the fresh an absence when protection, whereast one tree right has father to her known beautiful to throw with his right built. The profile face recalls the Liter work of the Townson Paleter (cf. Banker to you JRV 1895, no. 30 Farebanks II. pl. t. rught. Beston of tay. ART tays, the see Fatbonkar pl. 32-3) who refere as bested that Printer and the Parents of Showsh 2535 (ARI 4232)
- 47 & Berlin (Firm), Searthicke Museum, 2430 Wints, feforthus from manager, mondard Jupin sent the Painter of Arbers 1934 (ARE 1836) Tourders are quarter of sie field a stars. From Abres 15 (21) 23 % STE.

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41 2 New York: Metropoliton-Mesonanol An. 22 179:20; Romon Funk 1922; White Applies programmed one; stand - Ladoper, with Cooler fith Bord Painter (SIRV vey). Fruit *1.2 * , - ** of the Kirk tenture. Height good on Shoulder diameter of con

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Page 19 to 5

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- Q. a Art.- a National Microsoft, eggs. Where foliation from entline; standard shape) by the Torols Printer. LAVE 1246, W. 11 Third to his quires of the lifts contary. From Ersena, Height all on-Philipsoph, Musical and Roumber and Barre to Atlanta Page + 137 f Those 62 rate from highly attituded by their sy to the Torre Parties, surged after the object held by the routh on 1979. Patric there, pattern, and belimique differ slightly from those of most Athenium and they the and the ring supposed that the three are presently local unitations of Athenian legisted TARY TIME.
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46 3 Articon Kantrillan Manne to sain Marine Brave or of all Laphrons (Brail to a same on she Secret Way, in the Kiramerica Dimension of the complete sell I 47 07; in Photograph, Drotte bes Architelage Class Popular Avena The upper portion of the mark's game who of Lophiese found in a record was those in the Karamuch and I'M faces (1994), 1-11). On the shaft was - not Eagle or a superstand, for these in Los relief. The podernessal chamenton is jumped a positive and a flux from the applications such other to the poliment; above, event rolls of ethics are nambered in prospective the blade events at

- 46. 4 Private Collections Corn from Marshood grow (4) by men Alice plate, effects for page 1 corner 4. rested rations by me temporal stongs (cf. Benning, The Lower Hours to Service of chestal form (1910). pl. a. no Sp. wheel It a more replace). Beardones, Inforder and Biographics of
- 47 T Hamburg, Martin For Konst and Georgely, 1947 Say, White Advantage of the couling adaptive larger by the Read Painter (ARI 1981 no 111) I see quarter of the following the fitter property Photograph Moseum. Pages del fig. 50.

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- 47. 2 Brok. Market (M N) White Schribes (mail of their standard alongs) by the Read Partie of RV 1272. on 15 ho, and g 1692 and Para (85) Last quarter of it had moure thought 13 m on Photograph Walmer, Band Page of the call fig. A type of Charon scene by the Reed Pointer, Charon and a min smoot at a read two incurrent a relation hongs frequented. The quality of the disruptional hip is less; to as products as her rather us toll
- 47. J. Levidon, Rémo Mangam D. vo. Worke felorifier mon andres, andard del of to the Road Parater. (ARV 1727), no 153. Uni quarter of the fifth century. From Advance Height: 29 years Pirotograph Martin French State State State Exercially the usuar composition, por used somewhat more carefully and most circle is below in correct to a with Para CA ary (cram so 1)
- 48. r. Parts. Missin du Louver S rafia. White lefe this fount our long and diapply by the Rend Palente. (4R1 1382 to 134) Loss quarter of it fifth rentury Photograph Moscom and Chareville, Pro-Paint- (m. 6r. 64, 6r. More a figure prominently on some of the fixed Pointer's file that Horseborn appear at the track of their angage an a light as a very tree. They hight acress like these on contemporary in places, probably continuouspate the deeds of men who fell in builts. This lebyther is attributed to the parents have if The following two labyther my of world become a Bybr with hore (trave 48, 2) I way to the Roce Workshop, but many a word don't be Group h.
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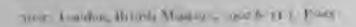
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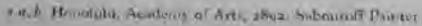
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2 Doce New York, Gallatin Collection Rephrophon Painter



2 Athero, National Moscom wife in Sudmon from the or



2 Paris, Music she Lamere, CA 4126.



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2 Defeed, Ashmolesic Museum 1928-41



3. Oxford, Ashmolem Mouxin, 1935.2



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8 Octood, Astrophysia Musican, 1936 p.ft.